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PATIENCE

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“What · is · Pouerte · with · Pacience ?”

*Patriarkes and Prophetes and
poetes bothe . . . preyseden pouerte
with pacience.*

— St. Francis —

I have chosen Holy Poverty for my Lady . . .
For not to bear patiently those wants is
nothing other than to seek Egypt again . . .
For [this] thing [Patience] a man shall receive
a greater reward and greater merit than for
all the afflictions a man can give himself.

— Early English Proverbs —

Patience with Poverty is all a poor man's remedy.
Patience is a plaister for all sores.
Of sufferance comes ease.

— Dunbar —

Be rich in Patience if thou in goods be poor.

— The Koran —

Patiently then await the judgement of thy
Lord and be not like him who was in the
Fish when in distress he cried to God.

— St. Augustine —

Patientia pauperum non peribit in
aeternum.

PATIENCE

A WEST MIDLAND POEM OF THE
FOURTEENTH CENTURY

EDITED BY

HARTLEY BATESON, B.A.

FORMERLY FAULKNER FELLOW AND HON. RESEARCH FELLOW

SECOND EDITION

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EXTRACT FROM PREFACE TO THE FIRST EDITION

WITH the single exception of *The Vision of Piers the Plowman*, no poems of our Middle English Literature are now exciting more interest or have been judged more diversely than those of the unnamed West Midland Gawayne-poet of the fourteenth century. Manifold theories have been proposed setting forth the romance of the poet's life in varying degree of decorative narrative. Thus he figures in Miss Florence Converse's story of *Long Will* as Brother Owyn, and the portrait of him there is less perverted than those which many distinguished critics have given us.

His works are of enormous value to the study of early English, and the close attention given to them by the compilers of the *New English Dictionary* is a tribute to their linguistic importance. It is a significant comment on their merit that they will be shortly available in separate editions.

The Introduction comprehends certain controversial questions in which *Patience* is involved by its connection with *The Pearl*. In this way it shares the interest of the more inviting poem. Its value for the study of the language is adequately recognised; but we are compelled to plead for it as a Hebrew Epic inspired with the breath of the English Mediæval spirit. Prevalent prepossessions very much impair the sympathetic attitude to themes of this nature. It is necessary to harmonise our feelings with the atmosphere of the story or to approach it as a tale of wonder. Animated by such a sympathy, those who delight in the naïve charm of happy primitive faith will read with novel interest the story of Jonah related over five centuries ago by a Lancashire poet. Those who are sensitive to the glamour of poetry will find in the greatest moments of *Patience* a power of vivid and stirring narrative, with cadences which fluctuate from tender to forcible as the dramatic temper changes; and they will say that under the remoteness of the dialect is poetry which should not be forgotten.

HARTLEY BATESON.

UNIVERSITY OF INNSBRUCK,
1912.

PREFACE TO THE SECOND EDITION

IN this edition of the poem the first impression has been largely rewritten and recast from beginning to end. The editor may therefore hope that, if inaccuracies have disappeared, the volume can be submitted to the "correction of benevolence."

Criticisms and suggestions, with special regard to those of Prof. Emerson, have received careful consideration. We regret that one of these, recommending the marking of long vowels, could not conveniently be adopted. The most drastic changes made will be found in the Notes and Glossary.

The hypothetical sketch of the poet has given way to more useful matter. All such hypotheses, we feel, are based upon idle conjecture and can only add bewilderment to confusion. The question of the chronological sequence of the works of this poet (assuming their common authorship) has been restudied by the editor without *parti pris*; but no evidence has emerged to modify the opinions here expressed, nor has any argument been advanced in rebuttal of these views by later writers on the subject who have expressed dissent. That would be of no importance at all had not accredited scholars at different times demurred at the contrary hypothesis. All will agree that the question is precarious and fine; but frankly, to us that hypothesis, based on the flimsy and fanciful data of unsubstantiated likelihoods, has still the onus of proof resting upon it; yet manuals of English literature have restated it with an assurance which, we are certain, would not meet with the approval of its authors, and so a false bias is given to every new reader of the poems. We would ask every one to study carefully the article of Prof. W. H. Schofield on the "Symbolism, Allegory, and Autobiography in *Pearl*," a document which seems to have been ignored by English scholars. A study of the poem *Cleanness* will soon be published by the present writer which will deal with these contentions.

Every future editor of the poem will owe much to Prof. Gollancz for the solution of certain difficulties which before his edition remained unsolved. Our indebtedness here is indicated in the Notes. To Prof. C. E. Vaughan our warmest thanks are due for invaluable advice, unstintingly given, during the preparation of this edition. Prof. Sedgfield, also, in the midst of arduous occupations, has spared time to help with one or two difficulties of interpretation. There are, lastly, colleagues of mine whose interest and help in my preparation have been an education to me.

H. BATESON.

SECONDARY SCHOOL, OLDHAM.

July 1918.

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INTRODUCTION

THE MIDDLE-ENGLISH POEM *PATIENCE* AND ITS RELATION TO THE ALLIED ALLITERATIVE POEMS

THE West-Midland Poet of *Gawayne* and *The Pearl* remains nameless to posterity in works of great merit, and seems fated to continue so. The legacy of his art has come down to us, through five hundred years, enshrined in a unique and faulty manuscript;¹ and we can turn to nothing but that manuscript for a portrait of the author. Otherwise his story as well as his name is unrecorded. Even from the four² poems which time has preserved one can gather but little reliable information concerning the poet; and whilst there is a suggestive atmosphere about them which lures the new reader to venture a sketch of their author, it is rash to make confident assertions where our knowledge is so uncertain. Plausible suggestions may be made about his mind and art; but even there one cannot overlook the possibilities confronting us when the question is raised as to his creative energy in these four poems.

RELATIVE DATE

Yet before close scholarship had examined the fabric of his works they were regarded as entirely original and spontaneous

¹ Cotton Nero Ax + 4 (new numbering). British Museum. Prof. Gollancz (ed. *Patience*, 1913), points out that the MS. came to Sir R. Cotton from the library of Henry Saville, of Yorkshire, "a great collector who secured spoils from the northern monasteries and abbeys." The latter statement is very suggestive.

² Some critics (*e.g.* Knigge) have included also *The Legend of Erkenwald*. Gollancz has proposed the *Parliament of Three Ages* as work of the same author.

creations; and traits, taken from here and there, were put together to form a picture of the author. A single poem was used as a touchstone of the whole group; and a theory thus evolved from which the remaining poems have suffered. *The Pearl* was treated as a kind of autobiography which revealed the bearing of *Patience* on the poet's life, and was moreover the clue to the chronological arrangement of the poems. It was an impassioned lament for a lost child, whom the "pitiless hand of fate" had torn away at the tenderest age.¹ The Arthurian Romance was the work of his earlier and lighter days; but now the bereaved father, "spellbound with the grief and longing" recorded in *The Pearl*, withdrew from a secular atmosphere; and in the evening of life gave expression in *Patience* of his submission under affliction to the will of God. This was the view elaborated by Prof. ten Brink with picturesque detail. Intimate knowledge, he urged, was shown of the *dramatis personae* in the story, and only the names were wanting. The most engaging suggestion for the author's name which has been advanced is Dr. Horstmann's *Philosophical Strode*,² but this was put forward as a conjecture and has received no confirmation and found little support.

The view we have described of *Patience* and *The Pearl*, involving a certain chronological arrangement of the poems, has been generally received,³ although later American criticism has been disinclined to accept it. In the individual treatment of *Patience* we are seriously hampered by this pathetic theory, which has adjusted both *Cleanness* and *Patience* to a place most convenient to itself.⁴ If, putting aside this theory, we turn to the metre of the four poems, which in some ways discloses the writer's art more obviously than does the matter,

¹ ten Brink. The child died at the age of two. Others have found references to her golden hair, and the golden tomb in which she was interred! All this, when the poet is merely presenting the pearl-maiden in the golden hair, mandorla, and white garments which in art are symbolic of the Assumption.

² See *Troilus and Creseide*, line 1857.

³ Gollancz, with modifications, *Camb. Hist., Encyc. Brit.* According to Gollancz the author was born about 1330. On the other hand Kittredge, Schofield, Osgood, and Macaulay favour the view here adopted. There is a growing consensus of opinion in favour of our hypothesis.

⁴ Order: *Gawayne*, *The Pearl*, *Cleanness*, *Patience*, so ten Brink and Gollancz; *The Pearl*, *Gawayne*, *Cleanness*, *Patience*, so Thomas.

we find at one extreme the purely alliterative poems of *Cleanness* and *Patience*; ¹ whilst *The Pearl* is at the other extreme, combining traits of English and French prosody. Between these extremes *Gawayne* stands with an admixture, ² but not a fusion, of the old alliterating verse and the new shorter rhyming verse. It may therefore be described as a transition from the metre of *Cleanness* and *Patience* to the fusion of metrical kinds which we find in *The Pearl*. That suggests alternative developments: either from the alliterative poems through *Gawayne* to the fuller Romance influence of *The Pearl*; or, what appears less probable, ³ from *The Pearl* to the purely alliterative metre of *Cleanness* and *Patience*. ⁴

We may first consider, from the point of view of mind and art, ⁵ the most obvious and likely development; and we shall suggest as most satisfactory the transition from the homilies (*Patience* and *Cleanness*) to *Gawayne* and *The Pearl*. Then ⁶ we shall indicate the contiguity of certain poems on grounds of language and subject matter, proving that *Gawayne* is linked to *Cleanness* and *Patience* to *Cleanness*: so that if both *Gawayne* and *Patience* have close affinities to *Cleanness*, but are remote from one another, *Cleanness* will have to be placed between the other two. That will give us a chain with *Cleanness* as a central link. Then with *Cleanness* between *Patience* and *Gawayne* we shall inquire which of the extremes (*Patience* and *Gawayne*) has to be placed first; and we shall endeavour to show that certain parts of *Cleanness* seem to have been written on the analogy of *Patience*, and that *Patience* therefore comes before *Cleanness*; also that *Gawayne* reflects

¹ We find "potentially metrical" lines in *Cleanness* and *Patience*.

² i.e. purely alliterative lines + "the wheels"; though we get a smaller degree of alliteration in the wheels.

³ If it were merely a question of a passing from Romance metre to the alliterative metre, that could be accepted as equally possible. But here the case is different. It would mean that the author (1) began with an attempt at complete fusion of alliterative metre with Romance prosody; (2) then that the two elements were separated (e.g. *Gawayne*, though not completely); (3) lastly, that the rhyming line disappeared in *Cleanness* and *Patience*. The second process is difficult to conceive.

⁴ The author of *William Werewolf* apologizes for not rhyming—he finds alliteration easier.

⁵ Artistic finish, personal aspect, religion.

⁶ The second argument will not rest on the first but will purport to clinch it and also to arrange the individual poems; the first merely arranges two groups.

points of doctrine proper to *Cleanness*. If that is accepted, the arrangement *Patience—Cleanness—Gawayne* will be inevitable. *The Pearl*, which cannot be placed between any of these, will be assigned to the last as a greater work than the homilies, though probably falling below *Gawayne*. Considerations of subject matter will also incline us to place it last.

From the artistic point of view there is between *Gawayne* and *Patience* the contrast of the rose's blossomed grace with the immature bud of the meadow flower. Prof. ten Brink, in elaborating his theory, concluded that *Patience* was perhaps the writer's masterpiece.¹ The disposition of motives, however, which yields the finish and coherence results mainly from the Jonah story of the Scriptures;² whilst the other point of excellence specified by ten Brink—the more practical relation of the material to the personality of the author, is an unwarranted assumption. The storm scene in *Patience*³ (as we shall suggest) may not owe a great part of its detail to the author's own invention, though the freshness and vigour is original. The low-water mark of *Patience*⁴ is approached only at rare moments in the longer romance. In *Gawayne*, "the jewel of English mediaevalism,"⁵ there is a wider intellectual horizon, a subtle and sympathetic understanding of human foibles which *Patience* only once displays;⁶ and an art which has matured to a point of dramatic development where the ethical and the sensuous elements are transfused, so that the moral of *Cleanness* is now presented and implied through the conduct of the story.

Apart from autobiographical assumptions the natural development would therefore appear to be one from the homilies to *Gawayne* and *The Pearl*. Both the moral of *Cleanness* and the moral of *Patience* are blended in *The Pearl* and presented with more sensuous aids.⁷ Against this view there is mainly

¹ ten Brink, *Eng. Lit.*, Kennedy, i. 348.

² The poem of Tertullian's also accounts for disposition in the earlier part—assuming *De Jona* to be a source for the poem.

³ *Patience*, l. 133 ff.

⁴ Certain passages after l. 304. The first part is well sustained, to l. 304.

⁵ G. Paris.

⁶ See p. xli; and *Patience*, ll. 73-96.

⁷ So, if *The Pearl* is placed before the homilies we are to suppose a development, in the nature of a disintegration of the motives, etc., which are woven together in the fabric of *The Pearl*. As in the case of the metre (see above), this process appears unpsychological.

the theory of *The Pearl* as a most intimate and spontaneous expression of grief, which has coloured the other works of the author.¹ On the assumption that profound and intimate sorrow found expression in *The Pearl*, its affinity with *Patience* does indeed become a fascinating though still not inevitable theory. It appears probable, however, in view of the arguments of Schofield,² that *The Pearl* was no such elegy, but was largely a theological discussion³ in elegiac form. After an exhaustive analysis, Schofield concludes that the conception of *The Pearl* as the author's lament "is an unwarranted assumption, and conflicts with every conclusion arrived at by close study of the composition of his works." Prof. Schofield does not utterly reject the reality of the occasion: he insists that the poem is not an elegy *as hitherto regarded by critics*. We might class it with those frequent elegies which had an actual object of lament; but in which the didactic or speculative aim was foremost.

That removes the centre of gravity from *The Pearl* and dissipates in the case of *Patience* a certain illusion of criticism. The critics of *Patience* have provided a warning example of the "prosaic error" of interpreting poetic passages, rhetorically expressed in the first person, as if they were autobiographical; or of finding in a self-application of the moral of the tale some intimate allusion to the author's own life. By such methods pursued without discrimination poetry would supply a mass of contradictions.⁴ Some critics find in the prologue of *Patience* an expression of the author's struggle with poverty⁵ in his declining years, and of resignation

¹ Not a single critic seems to have noted a sonnet of William Drummond of Hawthornden, a lament of a Margaret, which ought to be interesting to advocates of the elegiac theory:

In shells and gold pearls are not kept alone,
A Margaret here lies beneath a stone;
A Margaret that did excel in worth
All those rich gems the Indies both send forth, etc.

² *P.M.L.A.* 19. Schofield's attitude is clearer in his later article on "Symbolism, Allegory, and Autobiography in *The Pearl*."

³ *P.M.L.A.* 19, Dr. C. F. Brown.

⁴ In Wordsworth's Lucy poems there are "obvious" elegiac elements; the Song of Solomon is "obviously" a love lyric—but not so in the light of eastern symbology. See also Matthew Arnold on Dante and Beatrice. We must not identify Wahrheit and Dichtung.

⁵ *Camb. Hist. Eng. Lit.* i. 331. We should do better to interpret the association of *Patience* and *Poverty* as reflecting the Franciscan apotheosis

to his destiny. It appears in such criticism that the significance of *Patience* has been blurred "by a mist of tears" for the lamented *Pearl*. The lines that are taken as having this personal allusion are of ambiguous interpretation :

Bot syn I am put to a poynt þat Pouerte hatte,
I schal me poruay Pacyence, & play me wyth boþe.¹

Here it seems better to read the sentence as expressing the author's resolution that he himself will submit to his destiny if poverty should ever be his lot.² That recurs in the lines of the epilogue :

Forþy, when pouerte me enpreceȝ & payneȝ innoȝe,
Ful softly wyth suffraunce saȝttel me bihoueȝ.³

It is rather in the choice of subject and its treatment, in the temper which the poems display, or in the suggestive images, that we may learn something about the poet. When the hapless Jonah, falling through the mighty jaws of the whale, is compared to a mote in a minster door⁴ one seems to scent an atmosphere congenial to the author. The image seems to be gathered from the poet's most immediate and intimate experience. Fancy almost allures one into seeing the poet, in a pause in his description, look toward the sunbeam which streams through the minster door, whilst he gathers an image for his poem from the flying dust motes.

The religious aspect of the poems suggests that *Cleanness* and *Patience* were earlier than *The Pearl*. The whole question involves a momentary digression from our main contention. One of the links between the poems is in their intense moral earnestness. They belong to a time of interest in ethical problems and were part of the general tendency which produced the work of Shoreham and Rolle. In the story of

of Obedience or Submission, and Holy Poverty. Behold the various renderings of critics ! Brandl sees a political aim in this association—an injunction to the poor, at the time of the Peasants' Revolt, to be patient. Gollancz finds the lines 528 f. "evidently" autobiographical. They might be autobiographical in the sense that the poet had embraced "wilful poverty."

¹ *Patience*, l. 35.

² See discussion on author's religious views.

³ *Patience*, l. 528.

⁴ *Patience*, l. 268. One may recall a carved miserere seat at Ludlow Church, where a woman is seen falling into the jaws of Hell.

Gawayne, who bears his honour without blemish through the allurements of a Bower of Bliss, and who excels in the virtue of purity as a pearl among white pease,¹ we have an imaginative and highly-wrought version of the moral of *Cleanness*, which recurs in the theme of "pearls who lived in cleanness," as figured in the allegorical poem. Everywhere the author looks to the ecstasy of the Beatific Vision as the reward of the pure in heart.² So the trust of Gawayne is in the five wounds of Christ³ and on his shield is depicted the image of the Virgin⁴ that it might guide his honour. He presses forward on his perilous journey, eager for shelter, to celebrate the birth of that Sire who came "To quell our strife."⁵ The same intimacy with scriptural material is seen in the list of Biblical heroes who have been beguiled by women.⁶

On such considerations it was formerly concluded that the general attitude of the author in religious matters was evangelical rather than ecclesiastical.⁷ That view, however, was revised by the contribution of Dr. C. F. Brown on "The author of *The Pearl* in the light of his theological opinions."⁸ By applying the result of this investigation we may approach the question of priority among the four poems in a different light. It is first pointed out that the author follows the scriptural narratives and was dealing with Biblical texts at first hand. In *Patience* and *The Pearl* there is a complete absence of the apocryphal material so common in homilies of the time, though there is a trace of it in *Cleanness*.⁹

¹ *Gawayne*, l. 2368.

² *Patience*, 23-24; *Cleanness*, 28, 576, 595; *The Pearl*, 675; especially *Cleanness*, 173-192.

³ The Holy Stigmata are a frequent device in ecclesiastical heraldry—sometimes in the form of pentacles.

⁴ *Gawayne*, 649. Some of the orders of knighthood, especially ecclesiastical, had this emblem, and the order of Montjoye bore it along with the star pentacle; as did Sir Gawayne. The Pentangle was an ecclesiastical symbol for the Logos, Wisdom, etc.

⁵ *Gawayne*, 753. Morris renders "baret" grief; but see Miss E. M. Wright, *Englische Studien*, xxxvi. "Notes on *Gawayne*." Miss Wright compares with Luke ii. 14.

⁶ *Gawayne*, l. 2416. [A similar list occurs in *Cursor Mundi*.] All the names, however, are not in the Vulgate form. So also the author frequently trusts to memory for Biblical quotations.

⁷ Gollancz.

⁸ *P.M.L.A.* 19.

⁹ (a) Fall of the angels, 203; (b) Injunction to Lot's wife to use no salt, 820. Dr. Brown finds no trace of this elsewhere; that she was turned to salt for the sin of "untrawth" is suggested, however, by the apocryphal

Dr. Brown, dealing with *The Pearl*, shows that the author's attitude to the theological controversies of the time is plainly indicated on two points: (1) dispute over predestination and free will; (2) the dispute as to salvation by grace or by merit. The orthodox view, the doctrine of Augustine that salvation was entirely a matter of predestination and divine grace, appears to have been held by our poet. He remains conservative on this point of doctrine.¹

One may see in the theme of *Patience*, however, something of this teaching,² in the demand for submission to the will of God.³ It is better to endure without murmur what has been ordained: ⁴

Ȝif me be dyȝt a destyné due to haue,
What dowes me þe dedayn, oþer dispit make? ⁵

So the witless Jonah cannot escape the decree of God.⁶ There is a recurrence of the same theme in *The Pearl* which might almost be a citation from the earlier homily:

As fortune fares þer as ho fraynez,
Wheþer solace ho sende oþer elleȝ sore,
Þe wyȝ to wham her wylle ho waynez
Hyttȝ to haue ay more & more.⁷

And again:

For þoȝ þou daunce as any do,
Braundysch & bray þy braþeȝ breme,
When þou no fyrre may, to ne fro,
Þou moste abyde þat he schal deme.⁸

That is a reminiscence of the refrain of *Patience*:

Wisdom of Solomon, x. 7; (c) Account of the wonderful properties of the Dead Sea; (d) Music of the angels at the Nativity, 1079.

¹ *The Pearl*, 129, 345, 720.

² Brown says that *Cleanness* and *Patience* raise no points of doctrine.

³ In the B-text of *Piers Plowman*, after a discussion on predestination:

"For qant oþortet vyrent en place yl ny ad que pati,
And he þat may al amende have mercy on vs all."

Cf. *Patience*, 51-52.

⁴ *Ib.* 51-53.

⁵ *Ib.* 49.

⁶ *Patience*, 113.

⁷ *The Pearl*, 129; one of the passages quoted by Brown on Predestination; cf. passage quoted later from *Patience*.

⁸ *The Pearl*, 345.

For quo-so suffer cowþe syt, sele wolde folge ;
 & quo for þro may noȝt þole, þe þikker he sufferes ;
 Þen is better to abyde þe bur vmbe-stoundes,
 Þen ay þrow forth my þro, þaȝ me þynk ylle.¹

In both *Patience* and *The Pearl* the author is in line with the accepted view of his time on the question of predestination. Brown, however, points out that in *The Pearl*, while salvation is still regarded as a matter of grace, the question is carried to such a logical conclusion as brings the author to a heresy. He argues that all the saved shall be equally rewarded since salvation is by grace and not by merit.² It was for this heresy that Jerome (A.D. 420) had attacked Jovinian, who asserted an equality of reward among the saved.

Brown is of the opinion that *Cleanness* and *Patience*, being wholly homiletical in character, raise no question of doctrine. An investigation of the two poems does not exactly bear out this view. As Osgood has pointed out, in the description of the marriage feast of the King's Son, it is the brightest arrayed who have the best places :

& syþen on lenþe biloghe ledez inogh,
 & ay a segge so(b)e(r)ly semed by her wedeȝ.³

Perhaps there is also implied in the prologues of *Cleanness* and *Patience* a doctrine of the same kind. A different reward is meted out for each virtue, whilst to the reward of purity, the Beatific Vision, the author himself looks with the expectation of joy.⁴ The pure worshippers, 'if þay in clanness be

¹ *Patience*, 5-8. See later, close of *De Patientia*, x.

² *The Pearl*, 472-487, 588-599, 601 ff.

³ *Cleanness*, 116-124 (cf. *Piers Plowman*, vi. 47-49); also *Cleanness*, 169-171. In Ælfric's *Lives of the Saints* (*E.E.T.S.*, 1881, p. 13), the soul in heaven shall be brightly adorned according to its merit. As the view that this doctrine is implied in *Cleanness* has not been endorsed, we may adduce further evidence. With the passage above we may compare *Piers Plowman*, xvi., where the graded rewards are figured by the positions of guests in a Baron's Hall. Again, the author of *Cleanness* remarks that the Vision shall be shown him in "those bright houses," l. 553. The "multae et pulchrae mansiones" was a formula recurrent in discussions on the Beatific Vision, and was interpreted as betokening varied rewards in the Kingdom of Heaven (see Thomas Aquinas on the Beatific Vision).

⁴ In the formulated doctrine of the Beatific Vision there were different degrees of Beatification. According to a decree of the Council of Florence (1439), those who have contracted no spot of a sin after baptism . . . are presently received into heaven, and clearly behold the Lord, differently according to their merit.

clos, þay cleche gret mede.”¹ The mere fact of the recording of the beatitudes obviously affords no ground for deducing a belief in grades of reward, but the comments of the author are in the direction of emphasizing the varying meeds, “sunder-lupes for hit dissert.”²

That recalls the demur of the author to the heresy in *The Pearl*:

In Sauter is sayd a verce ouerte . . .

“Þou quytez vchon as hys desserte.”³

Moreover, in a Homily of Leo the Great⁴ the Beatitudes are graded, and the first grade in the rewards is the Kingdom of Heaven. The Beatific Vision is a greater felicity, a higher reward. So the poet in passing to *Cleanness* proceeds from a great to a greater reward.

It is obvious how Matthew proffered foothold for this doctrine, and even if there is not a reference to it here it would be singular if the author, having already written *The Pearl*, passed over this relevant passage without recalling his former heresy.

It is at any rate certain that where the author is orthodox in *Cleanness* he shares the Jovinian heresy in *The Pearl*. That brings additional weight to the view that the homiletical poems are earlier. It is most probable that the author passed from an earlier phase of orthodoxy to an espousal of the heretical view. An apostate who readopts his former faith is generally detected by the vehemence of his return: if our author had passed from the Jovinian heresy and resumed the current belief we might expect something like an impassioned if not violent exposition in *Cleanness* and *Patience* of that return.

So far we have seen reason for placing both *Gawayne* and *The Pearl* later than the homiletical poems. *Patience* and *Cleanness* cannot be separated, and the preceding considerations induce me to assign them to the poet's earlier efforts. We may next consider a more individual arrangement of the four poems. Miss M. C. Thomas⁵ has submitted parallel passages from *Cleanness* and *Gawayne* which make the close

¹ *Cleanness*, 12.

³ *The Pearl*, 595.

⁵ *Sir Gawayne and the Green Knight*, pp. 15-21; cf. also *Gawayne*, 787-799, *Cleanness*, 1377-1384.

² *Patience*, 12.

⁴ See note to l. 11.

affinity of the two poems undeniable. They are nearer in points of phraseology than any other two of the poems. *Patience*, on the other hand, is allied to *Cleanness* by general structure,¹ and in a smaller degree by phraseology. The most striking instance of parallelism between *Patience* and *Cleanness* is the quotation from Psalm xciv.² In the *Patience* version we have a literal translation of the Latin, whilst the passage in *Cleanness* has the appearance of being a reminiscence from *Patience*. Other less striking passages may be quoted,³ but it is hardly necessary to insist that *Patience* and *Cleanness* must not be separated. On the other hand, it is equally evident that no poem must separate *Cleanness* and *Gawayne*.

The inevitable arrangement, therefore, must place *Cleanness* so as to recognize that *Patience* and *Gawayne* are respectively closely allied to it; *Cleanness* therefore must come between *Patience* and *Gawayne*. The question arises as to which of the extremes, *Patience* or *Gawayne*, must be placed first. If we show that *Patience* must come before *Cleanness*, then it follows that *Gawayne* is next in order after *Cleanness*.⁴ It will be later suggested that the citing of the Beatitudes in

¹ Cf. prologues, metre, homiletical form, etc.

² Vulgate, see note *Patience*, line 120. In the case of *Cleanness* the passage reminds us of the Collect for Purity in the old Liturgy of Sarum.

³ *Patience*, 11, *Cleanness*, 24; *Patience*, 63, *Cleanness*, 499; *Patience*, 59, *Cleanness*, 1153; *Patience*, 132-134, *Cleanness*, 437; *Patience*, 146, *Cleanness*, 491; *Patience*, 452-4, *Cleanness*, 605; *Patience*, 220, *Cleanness*, 381; *Patience*, 250, *Cleanness*, 1509; *Patience*, 141, *Cleanness*, 948-949; *Patience*, 392, *Cleanness*, 1675; *Patience*, 386, *Cleanness*, 1744. On the whole the parallelisms between *Patience* and *Cleanness* occur in the case of the latter poem in the earlier sections; the parallelisms between *Cleanness* and *Gawayne* occur in *Cleanness* in the later sections. These facts suggest that *Cleanness* reaches backwards to *Patience* and forwards towards *Gawayne*.

⁴ The reader will have noticed that the association of purity and fidelity is one point of contact between *Cleanness* and *Gawayne*. Such an association has now become one of those formulas or tags of expression which float about on the surface of moral disquisitions without conveying much meaning to the modern reader. "Truth is the masculine, purity the feminine, of virtue." So wrote the author of *Guesses at Truth*. The prayers of the Fathers abound in references to "our impurity and untruth." Yet this association was a distinct point of doctrine for the mediaeval church. The Fathers denounced apostasy or infidelity along with uncleanness as above all other faults furthest removed from pardon, and especially as debarring from all hope of that most blessed of joys, the Beatific Vision, which the author of *Cleanness* promises to those that are prepared. One cannot avoid the conclusion that the poem *Cleanness*, where this association is most apposite to the subject, must have preceded the poem wherein the association of the two virtues seems transferred to a secular theme, as though the author was

the prologue of *Patience* was taken from Tertullian's treatise *De Patientia*. Something of the kind occurs in the prologue of *Cleanness*; and it is inevitable to conclude that one of these two prologues was formed on the analogy of the other. It is equally obvious that the one which had an origin elsewhere for the introduction of the Beatitudes can scarcely have been modelled on the other homily. As such an origin will be later proposed for the prologue of *Patience* the poem must be placed before *Cleanness*; and we may assume that the prologue of *Cleanness* was suggested by it.¹ *Gawayne* must be placed after *Cleanness*, and as *The Pearl* seems later than *Cleanness* and cannot be allowed to separate *Cleanness* and *Gawayne*, it must be placed after the latter.²

Such a development implies no real passing of interest from ethical to secular affairs. The difference of temper between *Cleanness* and *Gawayne* may easily be over-estimated. The writer of *Cleanness* and *Patience* inspires the mediaeval romance with the breath of his intense moral life, the sensi-

extending the field of his appeal. The "untrawth" may not of course be doctrinal; but if not, it is a curious coincidence to find that the author distinguishes two types of untruth: the defection from faith of Lucifer and the King of Judah; and the disobedience of Adam and Lot's wife. Prevalent dogma drew a distinction between *apostasias inobedientiae* and *apostasias perfidiae*.

¹ Critics have all specified the close connexion between the storm scene of *Patience* and the deluge in *Cleanness*; and something of the same arguments may be applied in this case. One of them probably suggested details to the other. If the storm scene of *Patience* owed many of its details to Tertullian's *De Jona*, one may suggest that *Patience* was here again a model for *Cleanness*, e.g., meeting of sea and sky (*Cleanness*, 413, *Patience*, 142), the "sweande sayl" (*Cleanness*, 420, *Patience*, 152), and other details not found in Tertullian. In *Patience* again, the Beatitudes are quoted fully; in *Cleanness* the author therefore, having already quoted them in full in the earlier poem, merely refers to them in a few lines.

² Miss M. C. Thomas (*Gawayne and Green Knight*) places *The Pearl* as earliest, citing the absence of the author's vigorous phrases, and the greater number of comparisons (*The Pearl* every 34.62 lines; *Gawayne*, every 133.15 lines; *Cleanness*, every 75.5 lines; and *Patience*, every 75.85 lines). One is disinclined to admit the absence of local flavour (which partly accounts for the lower percentage in vocabulary) as a sign of inferiority or immaturity. A descriptive narrative yields naturally a larger proportion of words of this kind. The comparisons, which also are incident to the subject of *The Pearl*, are scarcely a blemish, and Miss Thomas does not explain her disparagement. "Of all English visions," says Prof. Schofield (*Eng. Lit. from the Norman Conquest to Chaucer*, p. 402), "it is by far the most original, and the only one which deserves high praise."

bility to honour, "which felt a stain like a wound," and which incited in him the profoundest loathing of uncleanness in the homily. So the laughter and joy of the Court of Arthur are not foreign to the moralist of *Cleanness*, who can pause in his wrathful denunciation of wickedness to express his delight in pure pleasures :

& rich ryngande rotes & þe reken fypel,
& alle hende þat honestly mozt an hert glade . . .¹

We cannot speak of a transition from the religious to the secular save in the barest externalities of subject matter.²

POSITIVE DATE

Taking *Patience* as the earliest of the poems, we may turn from their relative to their positive date. The variation of opinion here is legion, and we cannot do more than set these discordant suggestions on record. The date of *The Pearl* has been placed as indubitably later than 1360;³ and it has been pointed out that if *The Pearl* is related to the *Book of the Duchess*, a date earlier than 1370 is impossible.⁴ C. F. Brown, however, who has shown that Mandeville's *Travels* was used in the writing of *Cleanness*,⁵ does not support his statement that Mandeville was unknown in England before 1370.⁶ Gollancz dates *The Pearl* about

¹ *Cleanness*, 1082.

² Sir Gawayne is the knight of "clean courtesy," a conception combining the religious and chivalric ideal. In *Cleanness* the impure priest is lacking in courtesy; Christ's courtesy is mentioned there at ll. 1087, 1097. In *The Pearl* the Holy Virgin is Queen of Courtesy. Dr. Osgood glosses the word as "beneficence" but this does not embrace the full signification of the word for the poet. It seems to imply "the unsullied or courtly demeanour of the knight of Church or state." The mounted knights one may see at Chartres, when flamed by the eerie light from stained-glass windows, might surely stimulate a cleric of poetic temperament to write a poem on chivalric life. Chaucer himself has shown that such a sculptured story might become a living drama in the mind of the spectator; and in the same way do we feel in *Gawayne* the poet's yearning for holiness expressed in terms of earthly passion.

³ It has been shown that the 14th Eclogue of Boccaccio (1360) was one of the sources of *The Pearl*.

⁴ Osgood, ed. *The Pearl*, p. xi.

⁵ *P.M.L.A.* 19.

⁶ Brown merely states his opinion; he shows, however, that one of the Latin versions of Mandeville could hardly have been used, as Mr. Neilson believed; and it is generally admitted that the Latin versions were first known in England. The earliest MS. known is in French, dated 1371.

1360. With three exceptions¹ no critic has given a date later than 1377 for any of the poems. Prof. Brandl associates the present poem with the Peasants' Revolt.

1370 is a very plausible date for *The Pearl*; but in the case of *Cleanness* and *Patience* one can say nothing so definite. Dr. Morris² puts *Patience* and *Cleanness* before, and *Gawayne* after 1360; Schofield³ about 1370. Trautmann⁴ places the two former poems after the first edition of *Piers Plowman* (1362), and he adds that 1370 or even a date so late as 1380 might be admitted. His ground for the influence of *Piers Plowman* was based on three passages which he adduced as showing the influence of the A-text (*Patience*, 10 and 31-33; *Cleanness*, 5-16).

The suggestion was taken up by Miss M. C. Thomas,⁵ and her contribution introduces a question which to me appears as precarious and difficult as any in the whole range of our discussion. It turns on the possible or probable relation of these two poems to the second edition of *Piers Plowman* (1377). Miss Thomas purports to demonstrate that *Cleanness* and *Patience* show the influence of the B-text, and infers that they must have been written after 1377. Some of the parallel passages which the discussion has brought together are arresting enough, though it is easy to fall into extravagant conclusions on such uncertain data.

Trautmann's passages are far less striking, and the two from *Patience* do not convince us:

Patience 9:

"I herde on a halyday at a hyge masse" . . .

Trautmann, says Miss Thomas, means to compare with *Piers Plowman*, xiii. 384 of the second edition (though he suggests only the influence of the 1st edition):

"In halydayes at holichirche whan ich herde masse" . . .

The other passages are the personification of Poverty, Pity, Penance, etc. (*Patience* 31-33, *Cleanness* 5-16) which have

¹ Miss Thomas; and Fick, *Zum Mittelenglischen Gedicht von der Pearl*; also Brandl.

² *Spec. Early English Lit.*

³ *Eng. Lit. before the Conquest.*

⁵ *Gawayne*, etc. pp. 24-33.

⁴ *Über Verfasser*, etc.

certainly a general likeness to many passages in *Piers Plowman*, but such personifications seem quite natural and obvious to the poet. It is more probable, however, that Trautmann in the case of *Cleanness* refers to the denunciation of false Priests who administer the Sacrament shamefully.

None of these passages, except perhaps the diatribes against ceremonial uncleanness, carry sufficient weight to justify a statement about an influence. The others have no distinct points of parallel. In the case of the work of Miss Thomas, we may, for purposes of our discussion, deal first with those from *Patience* and then with those from *Cleanness*. We quote at length the parallel passages from the B-text, in which poverty and patience are associated :

x. 342 (Here 340-3):

And patriarkes and prophetes & poetes bothe,
Wryten to wissen us to wilne no richesse,
And preyseden pouerte with pacience, þe Apostles bereth witnesse,
Pat þay han heritage in heuen and bi trewe riȝte.

(Cf. *Patience* 10, 13-14, 27-28, 47.)

xi. 310:

þis lokyng on lewed prestes haþ don me lepe fram pouerte,
þe which I preyse þere pacyence is, more parfyt þan richesse.

As regards the remaining five passages in the B-text, Miss Thomas has no comment on the fact that they are all found within some 90 lines of Passus xiv., but it may have some significance :

xiv. 191-4.

Ac þe parchemyn of þis patent of pouerte be moste,
And of pure pacience and parfit beleve.
Of pompe and of pryde þe parchemyn decorreth,
And principaliche of all peple, but þei be pore of herte.

214 (þe pore craveth),

For his pouerte & pacience in perpetual blisse¹ . .
And pryde in richesse regneth rather þan in pouerte,
Ac in pouerte þere pacyence is pryde hath no myȝte.

¹ Here Matthew v. 3, is quoted immediately after.

259 :

For-thi al pore þat paciente is may claymen & asken
After her endynge here heuen-riche blisse.¹

270 :

So it fareth bi eche a persone þat possessioun forsaketh,
Ac put hym to be pacient & pouerte weddeth.

274 :

“What is pouerte with patience?” quod he etc. . .

Of the passages from *Cleanness* only one of those quoted by Miss Thomas occurs in the A-text, and I cannot see any real parallel between the two here brought together :

Cleanness, l. 285 :

Me forthinkeȝ ful much þat ever I mon made,
is compared with *Piers Plowman*, ix. 129 :

þat I maked mon now it me athynketh.

But these passages, being translations of “Poenitet me fecisse hominem,” show no more resemblance than could be expected from the Latin sentence. Indeed, far from there being a significant resemblance, little more divergence could have resulted in translating the Latin. Of the passages which Miss Thomas adduces from the B-text as intimating a relation to *Cleanness*, we must confess that a wider acquaintance with mediaeval literature has made us a little sceptical. They occur in different parts of the poem (*Piers Plowman*, xv. 455-457, *Cleanness*, 55 ff.; *Piers Plowman*, i. 109-125, *Cleanness*, 205-334, especially l. 220 ff.; *Piers Plowman*, xiv. 39-44, *Cleanness*, 530-537; *Piers Plowman*, xvi. 97-126, *Cleanness*, 1085-1105; *Piers Plowman*, xix. 120. The fact that the first six portions of Bible history treated in *Cleanness* are all found as episodes in *Piers Plowman* is of no significance). These five pairs of passages, along with those from *Patience*, all from two pro-contemporaneous poets may indicate some inter-relation, but the data are insufficient.

¹ Cf. *Patience*, 27-28. A significant passage for our discussion.

The use of apocryphal material by way of narrative elaboration is so universal in Middle English literature that we need not pause long over such parallelisms. The passages on analysis do not favour a complete acceptance of Miss Thomas's interpretation. In the case of *Cleanness* we have five passages which, we are asked to believe, were influenced by the additions of the B-author of *Piers Plowman*. We have also to believe that it was exclusively the additions of apocryphal material which attracted our author,¹ whilst he himself shows a yet more detailed knowledge of that material. The material was more incident to his subject matter than in the case of *Piers Plowman*.

It is quite possible that it was these portions of the B-additions which appealed exclusively to our author; but that is not the more plausible explanation. It may be that the author who made the additions had read *Cleanness*, and that his expansion shows the influence of the less popular poem.

In the case of *Patience* a similar view may be advanced. The poem, in the course of its implied orthodox attitude towards predestination, associates poverty and patience by virtue of the identity of their rewards. In *Piers Plowman* the references to patience and poverty are incidental and inessential to the subject, interpolations of the continuers of the B-text in 1377. The majority of them occur within the same section of the poem, during a discussion of predestination and submission to the will of God. According to one passage poets and prophets have praised poverty with patience, the reward of which, by the witness of the apostle, is a heritage in the Kingdom of Heaven. The extraneous nature of these references in *Piers Plowman* suggests that the injunctions of *Patience* may have had vogue sufficient to influence, perhaps indirectly, the B-continuer. Of course the association of patience and poverty, occurring in old proverbs recorded in the seventeenth century,² was quintessential in the teachings of the Franciscans and is frequent in the Fathers. St. Augustine remarks in *De Civitate Dei*, "Patientia pauperum non peribit in aeternum. Neque enim aeterna erit ipsa

¹ See above, on *Piers Plowman*, ix. 129.

² See Notes, ll. 3, 4, 522-7.

patientia, quae necessaria non est, nisi ubi toleranda sunt mala." The Franciscans taught that voluntary poverty should be patiently borne. In the *Mirror of Perfection*, on the perfection of Poverty, is a chapter on Patience in Necessity. Yet the insistence on the two virtues in two poems of the same period suggests some clerical object: It was a time when the Church was attempting to enforce more rigorously penance, confession, and attendance at the Sacrament. Perhaps, as Brandl has opined, it was an appeal, natural at the time of dissatisfaction which was brewing before the Peasants' Revolt, for the poor to be patient. If that is so, one would prefer to think that *Patience* is earlier than the B-continuation. The *De Patientia* of Tertullian may or may not have had some influence on the author of the poem; but it is only in the light of *Patience* that we can understand such references of the B-author as that reward in heaven is promised by the apostles to the patient poor. We are inclined to think, without pressing the opinion, that *Patience* was known to the author of the B-portions and grew out of the same tendencies as the B-additions. That would date our poem before 1377.¹

The realism of *Gawayne* has some value in the light which it brings to the discussion of date. "Realism in the Middle Ages meant not adherence to historical details but precise conformity to existing customs"; and perhaps some day an exhaustive investigation into the descriptions of costumes, carried on in co-ordination with the orders of Edward III.'s reign, will illuminate the haze which renders all speculation about dates so uncertain. In the case of the civic costumes, we are able to distinguish clearly those of the MS. illuminations from those in the descriptions of the poem itself. The scribe obviously made no attempt to follow the latter descriptions but clothed the figures in the costumes of his time; and there is considerable variation between the two. In the first illumination to *The Pearl* the author is represented as clad in a long red gown with falling sleeves, turned up with white, and a blue hood attached round the

¹ We have noted that Gollancz suggests the *Parliament of Three Ages* as work of the *Gawayne* poet. In this connexion it is important to remember that, as Prof. Manly has shown (*Camb. Hist. Eng. Lit.* ii. 37), the above poem contains lines which probably were imitated in the B-text of *Piers Plowman*.

neck. The tight sleeves of Edward III.'s time did not go out of fashion until the following reign, and it is clear that the present MS. in its first form was executed in the reign either of Richard II. or Henry IV. Occleve, in the *Pride and Waste Clothing of Lords' Men*, makes a reference to the long wide sleeves :

But this methinks an abusion,
To see one walk in a robe of scarlet,
Twelve yards wide, with pendant sleeves down
On the ground. . . .¹

Probably nothing is to be gathered from the colours of the garments ; but in view of the white and scarlet gown it may be recorded that it was the fashion of Richard II.'s time to wear gowns of white and blue, white and black,² etc., whilst red and white were taken by Richard II. as his colours. In the third illumination appears a lady dressed in white, in a garment buttoned in front, and with long streamers from the elbows. The tippets or streamers from the elbow were less frequent at the close of Richard's reign, though they were still worn.³

If we turn to the text itself the costumes take us back to a distinctly earlier period. An illuminating example is the first description of the Green Knight (l. 151 ff.) in his peace garb. He is dressed in a narrow, strait coat "that stek on his sides." That is apparently the cote-hardie, a close-fitting body garment buttoned all the way down the front and reaching to the thigh. It had become the prevalent dress of the privileged class and had replaced the long loose robe of Edward II.'s time. Buckled over this garment a splendid military belt was worn (cf. *Gawayne*, 162). The sumptuous military belt appears in the reign of Edward II., but was a great feature of military costume in the following reign. The cote-hardie was magnificently embroidered (cf. ll. 166-167), and over it a long mantle was occasionally worn (cf. l. 153).

¹ Quoted from Planché's *History of British Costumes*, 1847.

² Each colour, however, generally confined to one side of the body.

³ There are two illuminations to *Patience*. In one, the sailors, in the civic costumes of Henry IV.—Richard II.'s time are passively watching the fall of Jonah into the mouth of the whale. In the other, Jonah is preaching to the people of Nineveh. Neither of these illuminations is helpful to our discussion.

Long hose ascended to the middle of the thigh (cf. l. 158), and long beards were fashionable in this reign (l. 182). The whole description of the Green Knight may be compared with the Scottish rhyme :

Long bierds hertiless,
Peynted hoods witless,
Gay cotes graceless,
Maketh Englande thriftless.

There is little remarkable in the habits of the ladies, but one interesting point is the difference between the two ladies of the castle. The younger has breast and throat bare displayed (955). The elder wears the ugly gorget folded over her chin so that nothing was bare but the brows, the nose and the lips (958-962). One is inclined to infer that at the time of composition of the poem the gorget had become unfashionable and was confined to older ladies. The wimple or gorget was an innovation of Edward I.'s time. Under the next king it was still worn, perhaps not so generally. It became unfashionable during the course of Edward III.'s reign.

The question of the military costumes (572-582) is difficult, as some of the descriptions are not quite clear. The armoury of *Gawayne* is somewhere in the transition from the chain mail to full plate armour. The admixture of plate and chain is characteristic of Edward II.'s reign and the first half of Edward III.'s reign. Towards the close of the latter reign the chain mail has been completely replaced by plate, and it appears probable that the armoury of *Gawayne* is no later than that in use about the middle of the century. The haubergeon, which is still worn here (l. 580), was dispensed with at the close of the century. It is not certain whether the greaves (l. 575) completely enclosed the legs or whether they only protected the forepart. If we are to conclude¹ that the greaves surrounded the legs, then the description is one which could not apply to Edward II.'s reign.

All these facts assign the descriptions to the middle of the century, though we are not compelled to assume that *Gawayne* was written when the costumes it describes were quite fashionable. One valuable fact, however, must emerge: either that

¹ *i.e.* from the text.

some of the later dates which have been given cannot be maintained ;¹ or that—if the poem was written at the end of the reign or towards the close of the century—the author was now withdrawn from the world and was describing habits which had just passed out of date.² If the author is painting manners and costumes which were strictly contemporary we must assign *Gawayne* to a date not much later than 1360. On the other hand, if Brown's contention that Mandeville's *Travels* could not be known in England³ before 1370 can be made certain, then the latter of the alternatives specified above must be accepted.

The question as to whether *Gawayne* was written for a courtly society is thus connected with the question of the realism of the poem. The knowledge displayed by the author is suggestive of a courtly society, and some of the descriptions could be applied in Edward III.'s reign only to persons above the rank of the ordinary knight. The cloths of gold and rich embroidered robes were permitted only to knights of over 400 marks yearly. Embellishments of pearls, etc., except for the head-dress (cf. 954), were forbidden to any but the Royal family and nobles with upwards of £1000 per annum. Whilst there is no cogent reason for assuming that the author was acquainted with facts of this kind, it becomes a plausible and fascinating theory that he did possess such knowledge. One cannot conclude that he moved in the highest circles from these facts, because jewels and embroidered robes of gold are incident to such romantic themes in all ages. The inscription at the conclusion of the MS., "Hony soit q mal penc," appears to be in a later hand ; but it suggests that the MS. was handled by some one familiar with the Order of the Garter. We are not justified in concluding that the poem was written under circumstances connected with that order ; but we may infer that the MS. was manipulated by persons possessing intimate knowledge of courtly society.⁴

At present we cannot speak with any conclusiveness about

¹ If the poet was quite in touch with newest costumes.

² This would render less probable the assumption that the poem was composed for a courtly society.

³ *i.e.* not to our author.

⁴ The fifteenth-century romance of the *Green Knight*, written by a follower of the *Gawayne* poet, is a Garter poem.

the date of the poems nor about the relation of the realism of *Gawayne* to the poet at the time of its composition. We can say something about his reading. In *Patience* he was chiefly engrossed¹ in the Latin Fathers, and in *Cleanness* we are still in the same atmosphere, though the literature of France was now absorbing his interest.² A study of the scriptural names in the four poems is helpful as showing in different degrees a mixture of French and Vulgate names. In *Patience* and in *Cleanness* we have in certain parts a large proportion of French forms.³ Even in *Gawayne* the names show the same admixture.⁴ In *The Pearl* the French⁵ or popular forms almost invariably prevail.

DIALECT AND LANGUAGE

Since Morris suggested a Lancashire origin for the poems on the ground of philological characteristics, little advance has been made that is undisputed. The common ground of later investigation has been the confirmation of his view. With an admirable good sense Morris rejected the Huchowne of the *Awle Ryale* as a candidate for the authorship, showing that there could have been no such transcription from one dialect to another as that theory involved.⁶ Some later critics⁷ have been inclined to accept the *Legend of Erkenwalde* as a work from the same author, but this view has been shown by Gollancz to be at least inconclusive. Since the contribution of Morris, his plea for a North-West Midland dialect has been endorsed by Knigge, Fick, and Gollancz. Morsbach⁸

¹ It appears, however, that he was familiar with Charlemagne romances (Vernagu). (See note to l. 165.)

² Reference to the *Cleene Rose*, 1057. See also C. F. Brown on the influence of Mandeville, *P.M.L.A.* 19.

³ Lot, Loth; Japhet, Japheth (Fr. Lot, Japhet; Lat. Loth, Japheth); Gomorra, Gomorre; Nabugodenezor (O.F.; Latin, Nabuchodonosor); Babiloyne (O.F. Babiloyne, Lat. Babylon); Mararach (Mandeville)—see *P.M.L.A.* 19.

⁴ e.g. Davith, which, however, may be a popular form which in the twelfth century had come from French; Barsabe.

⁵ Jon; Jesu Krist; Judee (922), Judy (936); Ysaye (O.F. Ysais, Vulg. Isias). In *The Pearl* are displayed, according to Schofield, signs of reading in Boethius.

⁶ "The uniformity and consistency of grammatical forms is so entire."—*E.E.T.S.* i. viii.

⁷ e.g. Knigge.

⁸ *Mittelenglische Grammatik*, p. 15.

affirms a division of Lancashire between the Northern and Midland dialects, North Lancashire being included in the Northern dialect; and the poems are assigned to the transition district.

It is mainly on this hypothesis that the disparity of forms is to be explained. It is obvious that on the border region of a dialectal area only the most prevalent forms would be used; hence the language of the border districts would present an admixture¹ of the most distinct forms of the dialects, which thus merge in some degree. On the other hand, boundary regions will certainly possess peculiar characteristics; and we can distinguish from (1) the admixture of dialects (2) the forms confined to Lancashire.

Both of these are local traits which mark the writer's familiarity with his own district, and some features of those traits indicate a love of outdoor life. Quite distinct from all this is the large element of Romance vocabulary which much more than in contemporary poets gives an artificial strain to the language, and may no doubt be attributed to an extensive reading in French literature. This element is much more noticeable in *The Pearl* than in *Patience*. I have worked out the comparative proportion of these words—French El. *The Pearl* : Fr. El. *Patience* :: 34.47 : 19.92. It is only by subtracting this element that one can realize the bearing of modern dialects on the poems.

The plea which has been made for the scientific study of living dialects in their relation to the earlier periods of the language indicates a field of research which has been comparatively neglected. If we look to Lancashire as a dialectal area, a division can still be made corresponding to that of Morsbach—a division between North and South Lancashire with the Ribble as a convenient boundary. If we look to the dialect of North-East Lancashire, south of the Ribble, we find some interesting points of resemblance both of vocabulary and syntax with these poems.

As regards phonological characteristics we may note (1) as a North-West Midland feature the use of u for O.E. y (= ie, or y); *furst*, 150 (occurs nowhere else in four poems);

¹ This helps us to understand why the author in *The Pearl*, on the requirement of metre, so readily passes into the Northern dialect. Knigge goes too far in assigning the poem to a region more northerly than the other poems.

gult, 404; guilty, 175, 210, 285; burde, 388; busy, 157; hyure, 56; luþer, 156, 198, 388 (Mod. Lancs.). On the other hand, note bylded, 276, etc. The occurrence of u for O.E. ēo was formerly supposed to be due to Southern influence (e.g. rurd, O.E. gereord); but it seems likely that the i, y, or u in all cases represents a partially unrounded variety of the mid-front sound, and that there is no inconsistency on this point. The signs could be used interchangeably.¹ (2) The rhyming of guttural ʒ with non-guttural words in *Gawayne* and *Pearl* suggests a Northerly dialect south of the Tweed.²

The cases where O.E. a is represented by e do become by their frequency a sign of Northern influence. This is, however, a matter of degree (e.g. the form "geder," *Patience*, l. 105, occurs infrequently in the Midland dialect of the time, but is general in Northern).

The occurrence of ā for normal M.E. ō* from O.E. ā cannot be explained simply by reference to the retention of the ā in the Northern dialect. Prof. Wyld points out³ that, judging from the rhymes of *Barbour's Bruce*, O.E. ā had in the Northern dialect become ē* by 1375. In *Gawayne* we have only a single instance of this a in the rhymes (hame, 2451 and 1534), and in both cases it rhymes with normal ā. āw is written for ōw at *Gawayne* 2234, and probably this applies to cases of aw in the other poems. Whilst the use of a for o was mainly a concession to metrical requirements in *The Pearl*,⁴ all cases are not to be explained in this manner. In *Patience* the two forms showing the a are "wraŋg"⁵ and "halde." Both these words exist in certain parts of the Lancashire dialect to-day, and probably they were then local peculiarities.⁶ They show shortening of O.E. ā.⁷ In *Patience* "halde" is the more prevalent form.

¹ See Wyld. In the Mod. Lancs. dialect such forms as hud (hide) occur (I have heard them used only on a few occasions).

² Gollancz.

³ *Historical Study of the Mother Tongue*, p. 262.

⁴ Fick.

⁵ Occurs also in Lakeland. These are the only familiar words of this type in the present Lancashire dialect.

⁶ These would therefore come under our later section of words peculiar to the district in which the poems were written.

⁷ I.e. late O.E. ā, with lengthening before ld, etc.

* Open vowel.

In the consonants we have occasional unvoicing: *lont* 322, *con* < O.E. *gon*. This is common in modern Lancashire dialect in the case of final *d* (>*t*). The most marked feature of Northern consonants is the use of *qu* for *hw*. Other features which indicate a Northern dialect are the use of *adj.* and *adv.* ending *-ly*, and the use of Northern contracted forms *ta*, *tan* (*Patience*, 78); *childer* (*Patience*, 388 and 391) is Northern and used universally in the modern Lancashire dialect.

As the most marked inflexional forms we find the use of plural ending *-es* in *pres. indicative*. In *Patience* the ending *-es* is rather more frequent than the Midland *-en*. This is similar to the admixture of Midland and Southern forms in *Piers Plowman*. Generally *-en* occurs before a vowel or *h*. There are ten exceptions to this tendency in the present poem. Three of these occur at the end of lines, three before "to," two before "þe." The other two are at lines 104 and 502. The use of the weakened form *as*, *als*, with meaning of "likewise," which is somewhat frequent in these poems, represents a Northern tendency which there became later an established usage.

Northern forms like *anter*, *faurty*, *fro*, *forray* (*Cleanness*), suggest a dialect sufficiently northern to be influenced by the Northern dialect. A number of words occur, like *burde*, *hapel*, which are found chiefly in Northern alliterative poetry. The word *gryndel* appears to be peculiar to the *Gawayne* poet.

The present participial ending *-ande* is used everywhere in *Patience*. The only exception in the whole of the four poems is the form "syking" (*The Pearl*, 1175; *Gawayne*, 753). The archaic forms *glitterand*, *trenchand*, used by Spenser, were perhaps due to his acquaintance with Lancashire. In Scots at any rate this ending was used to a very late period.

This all points to a dialect on the fringe of the Northern area. There are forms, however, which cannot be definitely assigned to either Midland or Northern. The rounding of *a* before nasals is very frequent in all the four poems. In *Patience* it occurs in the proportion *a : o :: 8 : 5*, but in *Gawayne* *a : o :: 7 : 68*.¹ The rounded forms hardly occur in the Northern dialect, whilst they are far less frequent in

¹ Knigge.

Midland than the unrounded forms. As in the modern Lancashire dialect the o preponderates on the whole in the four poems.

The form "seche" occurs without exception throughout the poems. In Northern it rarely occurs, and is not frequent in the Midland dialect. In *Piers Plowman* it occurs only here and there. The k, which developed from the forms with k + consonant (sēcst, sēcþ), was generally transferred to all cases. Here, however, the assibilated form from palatal c as in the infinitive and 1st person present indicative (sēcean, sēce) has replaced the other form. In the purest form of the Lancashire dialect the form "seek" does not occur.

The use of the inflection -es, -us in the 2nd person preterite indicative is, according to Morris, peculiar to the Middle English Lancashire dialect.¹ This is found neither in the normal Midland nor Northern dialects, and only occurs in poems which have been assigned to Lancashire. Examples are found in *Patience* at l. 308, dipte3, l. 498, trauaylede3. The uninflected genitive is also characteristic of the poems (e.g. *Patience*; "hit" used frequently as genitive). This is also found in the Lancashire Romances. The uninflected genitive is a mark of the present Lancashire dialect, but as it is found even in Shakespeare, it could hardly be taken as a criterion in the present case.

Morris, who first selected Cheshire² or Staffordshire as the probable locality of the poems, was led to reject that view as he did not consider "that either of these counties ever employed a vocabulary containing so many Norse terms as are to be found in the Lancashire dialect." In a list (which I have drawn up but which space does not allow me to publish) of words in the four poems which persist in the dialects of Cheshire, Lancashire, and Lakeland, the disparity between the ratio of Scandinavian words in the dialects of Lancashire and Cheshire hardly gives an excess to either, and in the earlier periods the disparity would be still smaller. Now, if anything, Lancashire would have the more favourable claim.

¹ *E.E.T.S.* i. xxii.

² Prof. Schofield on locality of poems (*Eng. Lit. to Chaucer*, p. 15): "probably Cheshire, where the memory of Gawayne seems long to have lingered."

Such a study at any rate confirms the view that the author was extremely familiar with the dialect of his district, and that few poets of such undoubted merit present so rich a local flavour of language. The relation of locality to the nature painting of *Sir Gawayne* has been emphasized by critics, though it is hardly essential to look to Cumberland for austerer aspects of nature which answer to the poet's descriptions. In the lines where a locality is mentioned (*Gawayne*, 700-701) there is the difficulty that the passage into Wirral as described would be impossible. It has been suggested, however, that Holyhede is a scribal error for Holywell,¹ a ford where a bank stretches half-way across the estuary of the Dee.

MANUSCRIPT

So far we have considered the information derived from the substance of four poems which came down to us in a small unique MS. (Nero Ax + 4)² at present in the British Museum. Sir Frederick Madden gives the history of the MS. as far as it was known, down to his own time. The first mention is by Warton in his *History of English Poetry*, and from Warton onwards there was no great interest shown in it until *Gawayne* was edited by Sir Frederick Madden in 1839. The four poems here considered are bound together between two Latin orations, both written in quite different hands from the English poems. The orthography seems sometimes a little hurried, the corrections and blunders being of the kind which proceed from a scribe concerned merely with the transcription and not careful even in that. Comparison with a carefully executed manuscript like that of the Cottonian *Ancren Riwele* emphasizes the faulty nature of the execution here. Owing to the weakness of the ink the whole poems have become somewhat difficult to decipher, and occasionally are now unintelligible. The poem *Patience*, preceding *Gawayne* and following *Cleanness*, extends from folio 87 to 94.

The questions which have been raised from time to time about the MS.'s relation to the original have been generally

¹ R. W. Chambers, *M. L. Review*, ii. 167.

² Cotton collection; new numbering.

included in discussions concerning the authorship.¹ The admixture of Northern and Midland forms are obviously natural to the dialect of the region assigned to the poems, and little remains to be explained. There are still scholars who assert a transcription from the Northern dialect by a Midland scribe, a theory which Morris first rebutted and which the foremost of later philologists have utterly refuted. Knigge² suggests that the four poems have not received uniform modification from scribes; whilst Fick³ believes the trace of a more southerly scribe is to be detected.

SUBJECT MATTER

Patience presents us in its greatest moments with a story that has passed through the alchemy of imagination and received the impress of a strong poetic art. We have a tale recorded with a bold and vivid realism,⁴ and the moral pleaded with a dignity not austere and at times a quiet pathos.⁵ These are moments when the vigour of the music is softened by tremors of tenderness, by a plaintive and lyrical undertone which sweetens the pleading of the moralist. But the fabric of *Patience* is of varying colour. Now in these rare moments, which have arrested and fascinated more than one reader as a glimpse or echo of the poet's grief, the poem is great and enduring; but at times it descends in less sublime moments to the lower plane of mediaeval homilies. It is only by remembering the aesthetic standard of English religious poetry in the Middle Ages that one can appreciate fully the transformation which the story of Jonah has undergone. In the grotesqueness of its one prodigious incident it had an affinity with those monstrosities of the legends of Saints and the miracle plays so delightful to the devout

¹ Huchowne controversy: Sir F. Madden, *Sir Gawayne*, p. 301. Mr. G. Neilson, *Huchowne of the Awle Ryale* (1902). A whole cycle of romances have been assigned to the mysterious Huchowne of the Awle Ryale, whom some have identified with the "gude Sir Hew of Eglintoun," enumerated by Dunbar in his *Lament of the Makaris*. This claim with regard to these poems is refuted by Prof. Gollancz in an article, "Recent Theories concerning Huchown and Others," to which the reader should refer (*Athenæum*, Nov. 1901).

² Knigge, p. 118.

³ *Zum Mitteleng. Gedicht von Perle*. See, however, above, on u, uy.

⁴ e.g. the storm scene.

⁵ e.g. *Patience*, ll. 1-4.

hearers of the time.¹ The whale episode, however, had all the weight of biblical authority on its side; and there would be neither thought nor need of such an apologetic criticism as we get from one recounter, who remarks on the legend of Saint Margaret: "But I do not tell this for true, for I do not find it truly authentical."² It would have indeed been an unusual neglect of popular interest to have dismissed the opportunity for elaboration in the incident, and nothing has been left to the reader's imagination.³ That there was here the intention of humorous effect is out of question. No doubt we find a mediaeval critic here and there whose piety had not altogether unseated his sense of proportion; and in these occasional criticisms of the Legends the abnormal becomes a source of laughter. But a scriptural story stood on a different level. No one could question the credentials of the whale that swallowed Jonah, and the occasion was rather provocative of imaginative realism⁴ than of realistic humour. One would rather read the passage as an effort at bold and vivid description making by its force and frankness a striking appeal to a popular circle. If it is humour, it is not justified on the author's own level of art. *Gawayne* is rippled here and there by a little pleasantry, a subdued vein of good-natured raillery at the dissembling of mirth by ladies disappointed of New Year's Gifts, or the feigning of Gawayne in his position of temptation; a quality of "dryze" humour which by comparison would display the comedian of *Patience* floundering in the quagmires on the borders of his art. As a humorous sally, it would be in the barren regions of the host of Middle English homilies.

Apart from a few such passages and the address of Jonah to his High Prince, it is apparent that the springs of potential genius have flowed and out of barren soil has bloomed a field of wild flowers. *Patience* has not flourished in the warm flush of Romantic delicacy which becomes perceptible in passing through *Cleanness* to *Gawayne* and *The Pearl*. Both the homilies have obviously closer affinity with the past

¹ The subject was a favourite one in the dumb shows and puppet shows, along with the themes of Sodom and Gomorrah, Patient Grissel, etc.

² Contrast *Patience*, l. 244.

³ *Ib.* 264-280.

⁴ On comparing this passage with descriptions of the whale in later literature, one feels that the poet, here and there at any rate, had in view certain popular conceptions of the whale. See Notes.

traditions of English literature than have the two later poems.¹ The metre, where this is most apparent, illustrates the difference between the old verse and the new, whilst in some points it is peculiar. The first half-line has generally rising stress of the anapaestic type; whilst the second half verse displays a tendency to combinations of the falling stress type. The unit of the poem seems to be in verses of four, but the reader may judge for himself as to whether a quatrain arrangement is to be discovered in the poem.²

The literary genus of *Patience* cannot be described in a word. Epic is sometimes used vaguely of mediaeval narrative with insufficient qualification. *Patience* may be defined as homiletic in intention and as fulfilling its purpose through a Hebrew epic. Like so many of the great Hebrew epics the story of Jonah has that dramatic or even tragic quality which rendered the story of Adam so difficult of application to Milton's classical models. Jonah, the Prophet chosen for a task of moral reform, recoils from a duty fraught with danger and shirks the responsibility by flight. In that sense the first part³ would be ample subject for drama. There one supreme quality of the poet, the intimate understanding of character,⁴ is displayed to an unparalleled degree in the penetrating subtlety with which the author has analysed the attempts at self-justification of the fugitive Jonah. Jonah unconsciously contrives motives for flight, proceeding from the bewildered and agitated brain, which always devises excuses to satisfy its own conduct to itself. He is afraid that he will be put in the stocks;⁵ or perchance his eyes will be put out.⁶ He will not go near the city as he fears that for some cause God desires his death.⁷ God is so far away that he will not be able to save him:⁸

¹ " *Sir Gawayne* is Celtic in its theme, French in its chivalrous sentiment, strictly Saxon in its verse, its diction and its interpretation of nature."—F. W. Moorman.

² About half of the second half-lines are of the type :

/ × × / × .

This percentage is not much higher than in other poems; but it is interesting to note it, if the author was using a dactylic hexametric poem.

³ Which the Latin poem describes; though this possibly is only a fragment.

⁴ Cf. the temptation of Gawayne.

⁵ *Patience*, 79.

⁶ *Ib.* 84.

⁷ *Ib.* 79.

⁸ *Ib.* 93. These elaborations of the excuses proffered by one "fleeing the presence of God" are quintessential to the poet's treatment of patience.

“Oure syre syttes,” he says, “on sege so hyȝe
 In his glowande glorye, & gloumbes ful lyttel,
 Þaȝ I be nummen in Nuniue & naked dispoyled,
 On rode rwly to-rent, with rybaudes mony.”

The scenery of all the poems is wrought into sympathy with the dramatic mood, and it is here in the storm scene that the story has been most powerfully worked and vivified. This is one of the passages described by Sir Frederick Madden as equal to any similar passages in Douglas or Spenser. It savours of salt water and conveys the terrific swing of the storm if not the uneven tumult and fury. The verse indeed is not ideally fitted to the effects of the irregular lulls and onslaughts, in the raging of sea and sky. The rise and fall of the single end-stopped line imparts a certain impression of measured cadence. In the storm scene of *Pericles*, Shakespeare is able to override lines with a rush and rapidity in a manner which bears out the vehemence of the action as the alliterative verse does not. But the descriptions of the great surging and the marvellous sobbing of the sea, or the wild flood on which the Ark weltered, do indeed suggest a most intimate experience of the author and are on the plane of great English sea poetry.

SOURCES

At the same time the exact contribution of our English Author is not so certain. There is no question that our poet has endowed the story with most of its peculiar freshness. How far he was indebted for the expansion to some earlier version is one matter which remains to be discussed. The story which has been thus amplified is generally found along with the narrative of Noah in accounts of primitive wickedness. The story of Jonah, however, in early English literature does not seem to be known in corresponding detail, nor does any mention occur of a French version. The poem indeed gives now and then an impression of a quasi-Virgilian quality, as in the description of the storm; and it is to Latin that we must turn in the search for parallels. The hexameter poem *De Jona et Ninive*, which occurs, along with the poem *De Sodoma*, in the prose works of Tertullian (*Patro-*

logia, vol. ii.), has noteworthy resemblances in several details with our poet's elaboration of the earlier part of the Jonah story.

The poem *De Jona et Ninive* describes the first part of the Jonah story (Jonah, chap. i.) and comprises 103 hexameter lines, resembling the *Patience* story most remarkably in the storm scene. Other details of incident and phrasing are strikingly similar.¹ Cf. *Patience*, 113:

Lo! þe wytes wrechche, for he wolde noȝt suffer,
Now hatȝ he put hym in plyt of peril wel more.

There is a reference, somewhat in the same vein, to the futility of Jonah's flight in the Latin poem:

nec denique mirum
Si, Dominum in terris fugiens, invenit in undis.

Then follows in the Latin poem a reference to the gathering clouds:

Parvula nam subito maculaverat aera nubes . . .
Paulatimque globus pariter cum sole cohæsit.

Patience, l. 139:

Roȝ rakkes þer ros . . .

Again, there is in both poems the description of lightning beneath the cloud racks:

Deceptumque diem caliginis agmine clusit.

Patience, l. 139:

. . . with rudnyng an-vnder.

The dark sea wrestles with the wind:

Fit speculum cœli pelagus, niger ambitus undas, etc.

Patience, l. 141:

þe wyndes on þe wonne water so wrastel togeder, . . .

There is the meeting of the elements:

¹ We have quoted from Migne, whose text is regarded as often open to question.

in tenebras ruit æther, et mare surgit,
Nequidquam medios fluctus dum nubila tangunt, etc.
(so Migne).

Patience, ll. 142-5 :

þat þe wawes ful wode waltered so hize . . .
When the breth & þe brok and þe bote metten.

Jonah in his "joyles gyn" is in desperate straits (*Patience*,
l. 146):

Diversus furor in profugum frendebat Jonam.

The boat reels around, and mast and ropes are broken :

[ratis] Tunditur hinc illinc, tremit omnis silva sub ictu
Fluctifrago, subter concussa est spira carinæ.
Palpitat antennæ stridens, labor horret ab alto,
Ipsa etiam infringi dubitans inflectitur arbor.

Patience, ll. 147-152 :

For hit reled on round vpon þe roze yþes ;
þe bur ber to hit baft, þat brast alle her gere,
þen hurled on a hepe þe helme & þe sterne ;
Furst tomurte mony rop & þe mast after, etc.

The sailors cry aloud in desperation for their lives :

Nauticus interea geminus clamor omnia tentat,
Pro rate proque anima . . . etc.

Patience, l. 152 :

. . . & þenne þe cry ryses ;

Patience, l. 156 :

. . . þe lyf is ay swete.

Everything is thrown overboard :

. . . tunc merces atque onus omnes
Præcitant . . .

Patience, l. 157 :

þer wat3 busy ouer borde bale to kest,—
Her bagges, etc.

Each called upon the God that "gayned hym beste"
(*Patience*, l. 164):

Expanduntque¹ manus nullorum ad lumina divum.

Jonah is stretched out (*Patience*, "onhelde"—Tertullian "sternentem"), and is snoring (cf. *Patience*, l. 186):

Sternentem inflata resonabat nare soporem.

The sailor rouses him with his foot :

. . . institit impulsans.

Patience, l. 187 :

. . . hym frunt with his fot.

The Latin poem expands Jonah i. 9 : "Who made the sea and the dry land," with "Qui sustulit altum, qui terram posuit, qui totam corpore fudit." The *Patience* version here is nearer to the additions of Tertullian than to the scriptural portion :

þat wroȝt alle þynges,
Alle þe worlde with þe welkyn, þe wynde & þe sternes,
& alle þat woneȝ þer with-inne, at a worde one.

Jonah tells the sailors the cause of his flight :

Ipsius sese profugum, caussasque revelat.

Patience, l. 213 :

He ossed hym by vnnynges þat þay under-nomen,
þat he watȝ flawen fro þe face of frelych Dryȝtyn.

The sailors tried to make headway with their oars but in vain:

Ast isti frustra nituntur vertere cursum
In reditum . . .

Patience, l. 217 :

Hapeles hyzed in haste with ores ful longe . . .

Patience, l. 220 :

Bot al watȝ nedles note . . .

Their sail "watȝ hem aslypped" (*Patience*, l. 218):

nec clavus enim torquere sinebat,
Dura nec antennæ mutari libra volebat.

¹ Migne *expanduntque*.

There are also many striking resemblances in the story of the whale, which is "beten fro þe abyeme":

. . . exoriens de gurgite.

He quickly seizes his booty (cf. *Patience*, l. 250) and draws it into his slimy jaws (cf. *Patience*, l. 269):

Sponte sua prædam rapiens, quam puppis ab arce
Provolutatam limosis faucibus hausit.

Then he sinks again (*Patience*, l. 253):

Fluctumque secat sub fluctibus imis.

There is also a reference to the unpleasant savours:

Sisara velificans, anima inspirata ferina, etc.

Patience, l. 274:

& stod vp in his stomak, þat stank as þe deuel, etc. . . .

Finally the sailors sacrifice "venerando Domino," and here the Latin poem ends.

The sequence of details is not exactly the same in the two poems, but it is sufficient to allow us to infer some kind of connexion between them. Since drawing the parallel indicated I have found that Emerson has already noted the general resemblance of the two poems.¹ He calls attention, moreover, to an equally significant parallel between the prologue of *Patience* and a paragraph in Tertullian's treatise *De Patientia*² where the beatitudes are introduced in a manner quite similar to the opening of *Patience*. *De Patientia*, chap. x.: "Of that duty, great is the reward, happiness. For whom but the Patient has the Lord called happy in saying, 'Blessed are the poor in spirit, for theirs is the Kingdom of heaven'? No one surely will be poor in spirit unless he be humble. Well, who is humble unless he be patient? For no one can abase himself without patience, in the first instance, to bear the act of abasement. 'Blessed,' saith he, 'are the weepers and the mourners.' Who, without patience, is tolerant of such happiness? And to such consolation and happiness are promised. 'Blessed are the gentle'; under

¹ *P.M.L.A.* 10. See Note, l. 301, *Patience*.

² *Sanctorum Patrum IV.*, Oeniponte, 1894.

this term surely the impatient cannot possibly be classified. Again, when he marks the peacemakers with the same title of felicity and names them the sons of God, pray have the impatient any affinity with peace? Even a fool may perceive that. When, however, he says, 'Rejoice and exult as often as they shall curse and persecute you, for very great is your reward in heaven,' of course it is not to the impatient of exultation that he makes that promise; because no one will exult in adversities unless he have first learned to condemn them. No one will condemn them unless he have learned to practise Patience."

There is no reference to Jonah, Emerson points out, in *De Patientia*, but in *De Pudicitia* he indicates an allusion which explains to him why Jonah is used as an example of Patience (chap. x.). Tertullian questions whether the Prophet did not well-nigh perish for the sake of a profane city not yet possessed of the knowledge of God and still sinning in ignorance—"unless he suffered as a typical example of the Lord's Passion, which was to redeem repenting heathens as well as others."¹

At the same time the Vulgate version of Jonah must have been the primary source of *Patience*. As the Tertullian poem may be a fragment we can only speak of the corresponding portions of *Patience*, but the actual wording here is often due to the Vulgate account. A parallel of the Vulgate and *Patience* phrases with the authorised version gives point to the dependence on the wording of the Vulgate.

¹ There is some authority for regarding the Jonah story as a lesson in patience. The Koran mentions Jonah as a type of impatience. Gollancz calls attention to a reference in Tertullian's *De Fuga in Persecutione*, where Jonah is a type of how a servant of God ought not to feel and act. St. Chrysostom in his Homily V. to the People of Antioch takes Jonah in association with Job. He is treated as a type of impatience, the Homily being headed, "Itidem, exhortatio ad populum de genere ferendis imminentibus minis, cum habeat satis multa exempla ex iis quae evenere et Job et Ninivitis." The Book of Jonah was read during Passion Week, a season calling for Penance; though this was doubtless in the main due to the analogy drawn in the Gospel (S. Matth. xii. 40) between Jonah and Christ.

- | | | |
|---|---|--|
| l. 70. malys. | malitia. | wickedness. |
| l. 98. to þe fare redy. | euntem. | going to Tarshish. |
| l. 186. sloumbe-slepe. | sopore gravi. | was fast asleep. |
| l. 209. for me. | propter me. | for my sake. |
| l. 214. fro þe face of frelych Dryȝtyn. | a facie Domini. | from the presence of the Lord. |
| l. 306. Out of þe hole of hellen wombe. | de ventre inferi (clamavi). | Out of the belly of hell. |
| l. 308. in-to þe dymme hert. | in corde maris. | in the midst of the seas. |
| l. 309. Þe grete flem folded me vmbe. | et flumen circumdedit me. | The waters compassed me about. |
| l. 314. fro þy cler yȝen & deseuered fro þy syȝt. | a conspectu oculorum tuorum. | out of thy sight. |
| l. 318. Þe abyeme byndes þe body þat I byde inne. | abyssus vallavit me. | The depth closed me round about. |
| l. 319. Þe pure poplande hourle playes on my heued. | pelagus operuit caput meum. | The weeds were wrapped about my head. |
| l. 320. To laste mere of vche a mount. | ad extrema montium. | I went down to the bottoms of the mountains. |
| l. 321. Þe barreȝ of vche a bonk. | terrae vectes. | the earth with her bars. |
| l. 325. when þ'acces of anguych watȝ hid in my sawle. | cum angustiaretur in me anima mea. | When my soul fainted within me. |
| l. 328. Þat in-to his holy hous myn orisoun moȝt entre. | ut veniat ad te oratio mea ad templum sanctum tuum. | and my prayer came in unto thee, into thine holy temple. |
| l. 355. on journey. | itinere diei unius. | a day's journey. |
| l. 393. Passe to no pasture. | nec pascantur. | Let them not feed. |
| l. 409. Muche sorȝe þenne sattlede vpon segge Jonas. | Et afflictus est Ionas afflictione magna. | But it displeased Jonah exceedingly. |
| l. 437. bour. | umbraculum. | booth. |

It is significant that the portion of *Patience* corresponding to the Latin poem, where this dependence on the Vulgate account is least apparent, is followed by the translation of the prayer of Jonah (Jonah, chap. ii.), and the Vulgate phraseology is more apparent in the latter part of the story than in the earlier.¹ In that earlier account occurs a citation from the Psalms (see Note, l. 120), but the introduction of the beatitudes is possibly derived from the *De Patientia*. It appears probable that the Scriptures had greater share in the remaining portion of *Patience*.²

¹ From the point of view of art it is interesting to examine the influence of the Latin on our author's alliterations (*e.g.* "passe to no pasture," 393; Vulg. "nec pascantur"). Even in the earlier narrative the English phrase equivalent to the Vulgate Latin has been used by our poet (ll. 393, 214, 325, 70).

² As regards the description of the whale, it seems that the poet has some information before him, derived either from tradition or by word of mouth. Prof. Gollancz refers to a parallel picture in Lucian's *Vera Historia*. Some of the details in our poem recall descriptions in whaling stories (see Notes).

PATIENCE

Patience is a* [nobel] poynt, þaʒ hit displese ofte.

* *apoynt*

When heuy herttes ben hurt wyth heþyng oþer elles,
Suffraunce may aswagen hem & þe swelme leþe ;

4 For ho quelles vche a qued & quenches malyce.

For quo-so suffer cowþe syt, sele wolde folge ;
& quo for þro may noʒt þole, þe þikker he sufferes ;

þen is better to abyde þe bur vmbe-stoundes,

8 þen ay þrow forth my þro, þaʒ me þynk ylle.

I herde on a halyday at a hyʒe masse,

How Mathew melede, þat his Mayster his meyny con
teche ;

Aʒt happes he hem hyʒt & vche on a mede,

12 Sunder-lupes, for hit dissert, vpon a ser wyse :

Thay arn happenen þat han *in* hert pouerte

For hores is þe heuen-ryche to holde for euer ;

þay ar happenen also þat haunte mekenesse,

16 For þay schal welde þis worlde & alle her wylle haue ;

Thay ar happenen also þat for her harme wepes,

For þay schal comfort encroche in kyþes ful mony ;

þay ar happenen also þat hungeres after ryʒt,

20 For þay schal frely be refete ful of alle gode ;

Thay ar happenen also þat han *in* hert rauþe,

For mercy *in* alle maneres her mede schal worþe ;

For abbreviations see Bibliography

1. MS. . . is apoynt, so *Em.* ; = *enjoined* ; *M.*, *G.* is a poynt. 3. MS.
aswagend.

- Pay ar happen also þat arn of hert clene,
 24 For pay her Sauyour in sete schal se *with* her yzen ;
 Thay ar happen also þat halden her pese,
 For pay þe *gracious* Godes sunes schal godly be called ;
 Pay ar happen also þat con her hert stere,
 28 For hores is þe heuen-ryche, as I er sayde.
 These arn þe happes alle aȝt þat *vus* bihyȝt weren,
 If we þyse ladyes wolde lof *in* lyknyng of þewes :
 Dame Pouert, Dame Pitee, Dame Penaunce þe þrydde,
 32 Dame Mekenesse, Dame Mercy & Miry Clannesse,
 & þenne Dame Pes & Pacyence put *in* þer-after.
 He were happen þat hade one—alle were þe better ;
 Bot syn I am put to a poynt þat Pouerte hatte,
 36 I schal me poruay Pacyence, & play me *with* boþe ;
 For in þe tyxte þere þyse two arn *in* teme layde,
 Hit arn fettled in on forme, þe forme & þe laste,
 & by quest of her quoyntyse enquylen on mede,
 40 & als, *in* myn vpynyoun, hit arn of on kynde ;
 For þer as Pouert hir proferes ho nyl be put vtter,
 Bot lenge where-so-euer hir lyst, lyke *oper* greme ;
 & þere as Pouert enpresses, þaȝ mon pyne þynk,
 44 Much, maugre his mun, he mot nede suffer.
 Thus Pouerte & Pacyence are nedes play-feres.
 Syþen I am sette *with* hem samen, suffer me byhoues ;
 Þenne is me lyztloker hit lyke & her lotes prayse,
 48 Þenne wyþer wyth & be wroth & þe wers haue.
 Ȝif me be dyȝt a destyne due to haue,
 What dowes me þe dedayn, *oper* dispit make ?
 Oper ȝif my lege Lorde lyst on lyue me to bidde,
 52 Oper to ryde *oper* to renne, to rome *in* his ernde,
 What grayped me þe grychchyng bot grame more
 seche ?
 Much ȝif he ne me made, maugref my chekes,
 & þenne þrat moste I þole, & vnþonk to mede,

56 Þe[t] had bowed to his bode, bongre my hyure,
 Did not Jonas *in* Jude suche jape sum-whyte :
 To sette hym to sewrte, vnsounde he hym feches ?
 Wyl 3e tary a lyttel tyne, & tent me a whyle,
 60 I schal wysse yow þer-wyth, as holy wryt telles.

I

Hit bitydde sum-tyme *in* þe termes of Jude,
 Jonas joyned wat3 þer-inne Jentyly prophete ;
 Goddes glam to hym glod þat hym vnglad made,
 64 Wit3 a roghlych rurd rowned *in* his ere :
 “ Rys radly,” He says, “ & rayke forth euen,
 Nym þe way to Nynyue, wyth-uten oþer speche,
 & in þat cete my saȝes soghe alle aboute,
 68 Þat, *in* þat place at þe poynt, I put *in* þi hert.
 For Iwysse, hit arn so wykke þat *in* þat won dowelleȝ,
 & her malys is so much, I may not abyde,
 Bot venge me on her vilanye & venym bilyue ;
 72 Now sweȝe me þider swyftly & say me þis arende.”
 When þat steuen wat3 stynt þat stowned his mynde,
 Al he wrathed *in* his wyt, & wyþerly he þoȝt :
 “ If I bowe to his bode & bryng hem þis tale,
 76 & I be nummen in Nuniuē, my nyes begynes :
 He telles me þose traytours arn typped[e] schrewes ;
 I com wyth þose tyþynges, þay ta me bylyue,
 Pyneȝ me *in* a prysoun, put me *in* stokkes,
 80 Wryþe me *in* a warlok, wrast out myn yȝen.
 Þis is a meruayl message a man for to preche,
 Amonge enmyes so mony & mansed fendes ;
 Bot if my gaynlych God such gref to me wolde,
 84 For desert of sum sake þat I slayn were,
 At alle peryles,” quop þe prophete, “ I aproche hit no
 nerre ;

56. MS. Þe had bowed . . . ; so G. ; M., Em. Þet ; perhaps = Þen.
 59. M., G. tyme. 77. L. suggests typpede ; see Note. 78. MS. tame ;
 Z. ta me ; KL. (if) i com. 82. mansed[e] ? 84. MS. fof.

- I wyl me sum oper waye þat he ne wayte after ;
 I schal tee into Tarce & tary þere a whyle,
 88 &, lyztly, when I am lest he letes me alone."
 Þenne he ryses radly, & raykes bylyue
 Jonas toward port Japh, ay janglande for tene,
 þat he nolde þole, for no-þyng, non of þose pynes,
 92 þa3 þe fader þat hym formed were fale of his hele.
 "Oure syre syttes," he says, "on sege so hy3e
 In his g[lo]wande glorye, & gloumbes ful lyttel,
 þa3 I be nummen in Nuniue & naked dispoyled,
 96 On rode rwly to-rent, with rybaudes mony."
 þus he passes to þat port his passage to seche ;
 Fynde3 he a fayr schyp to þe fare redy,
 Maches hym with þe maryneres, makes her paye,
 100 For to towe hym in-to Tarce, as tyd as þay my3t.
 Then he tron on þo tres & þay her tramme ruchen,
 Cachen vp þe crossayl, cables þay fasten,
 Wi3t at þe wyndas we3en her ankres,
 104 Sprude spak to þe sprete þe spare bawe-lyne,
 Gederen to þe gyde-ropes,—þe grete-cloþ falles ;
 þay layden in on ladde-borde & þe lofe wynnes.
 þe blyþe breþe at her bak þe bosum he fyndes ;
 108 He swenges me þys swete schip swefte fro þe hauen.
 Wat3 neuer so joyful a Jue as Jonas wat3 þenne,
 þat þe daunger of Dry3tyn so derfly ascaped ;
 He wende wel þat þat wy3 þat al þe world planted,
 112 Hade no ma3t in þat mere no man for to greue.
 Lo ! þe wyttles wrechche, for he wolde no3t suffer,
 Now hat3 he put hym in plyt of peril wel more ;
 Hit wat3 a wenyng vnwar þat welt in his mynde,
 116 þa3 he were so3t fro Samarye, þat God se3 no fyrre.
 3ise, he blusched ful brode, þat burde hym, by sure !

94. MS. g . . wande ; M. glwande, but so much space could not be taken
 by l. 106. N.E.D. lofe wyndes. 114. The MS. apparently
 reads pil ; cf. "Cleanness" 856, M.

- þat ofte kyd hym þe carpe þat kyng sayde,
 Dyngne Daudid on des, þat demed þis speche,
 120 In a psalme þat he set þe Sauter *with-inne* :
 " O Fole3 *in* folk, felez *oper* whyle,
 & vnderstondes vmbe-stounde, þa3 3e be stape fole :
 Hope 3e þat he heres not þat eres alle made ?
 124 Hit may not be þat he is blynde þat bigged vche y3e."
 Bot he dredes no dynt þat dotes for elde,
 For he wat3 fer *in* þe flod foundande to Tarce ;
 Bot, I trow, ful tyd ouer-tan þat he were,
 128 So þat schomely to schort he schote of his ame.
 For þe welder of wyt þat wot alle þynges,
 þat ay wakes & waytes, at wylle hat3 he sly3tes.
 He calde on þat ilk crafte he carf *with* his hondes ;
 132 þay wakened wel þe wroþeloker, for wroþely he cleped :
 " Ewrus & Aquiloun þat on Est sittes,
 Blowes boþe at my bode vpon blo watteres."
 Þenne wat3 no tom þer bytwene his tale & her dede,
 136 So bayn wer þay boþe two, his bone for to wyrk.
 Anon out of þe norþ-est þe noys bigynes,
 When boþe breþes con blowe vpon blo watteres.
 Ro3 rakkes þer ros, *with* rudnyng an-vnder ;
 140 þe see souzed ful sore, gret selly to here ;
 þe wyndes on þe wonne water so wrastel togeder,
 þat þe waves ful wode waltered so hize
 & eft busched to þe abyme, þat breed fysches
 144 Durst nowhere for ro3 arest at þe bothem.
 When þe breth & þe brok & þe bote metten,
 Hit wat3 a joyles gyn þat Jonas wat3 *inne*,
 For hit reled on roun[d] vpon þe ro3e yþes.
 48 þe bur ber to hit baft, þat brast alle her gere,
 Þen hurred on a hepe þe helme & þe sterne ;

122. Z. þa3 3e be . . . ; *Fischer*, starc fole ; *MS.* þa3 he be ; *G.*
 stape[in] fole ; *MS.* stapefole = stupe-fole ; see *Note*. 143. *MS.* breed ; =
 bredde ? *Kl.* breedfysches. 147. *MS.* rōn ; so *Zupitza-Schipper*.

Furst tomurte mony rop & þe mast after.

þe sayl sweyed on þe see, þenne suppe bihoued

152 þe coge of þe colde water, & þenne þe cry ryses.

3et coruen þay þe cordes & kest al þer-oute.

Mony ladde þer forth-lep to laue & to kest :—

Scopen out þe scapel water, þat fayn scape wolde ;

156 For be monnes lode neuer so luper, þe lyf is ay swete.

þer wat3 busy ouer borde bale to kest,—

Her bagges, & her feþer-beddes, & her bryzt wedes,

Her kysttes, & her coferes, her caraldes alle,

160 & al to ly3ten þat lome, 3if leþe wolde schape.

Bot euer wat3 ilyche loud þe lot of þe wyndes,

& euer wroþer þe water, & wodder þe stremes.

þen þo wery for-wro3t wyst no bote,

164 Bot vchon glewed on his god þat gayned hym beste :

Summe to Vernagu þer vouched avowes solemne,

Summe to Diana deuout, & derf Nepturue,

To Mahoun & to Mergot, þe Mone & þe Sunne,

168 & vche lede, as he loued & layde had his hert.

þenne bi-speke þe spakest, dispayred wel nere :

“ I leue here be sum losynger, sum lawles wrech,

þat hat3 greued his god & got3 here amonge vus !

172 Lo ! al synkes in his synne, & for his sake marres !

I lovue þat we lay lotes on ledes vchone,

& who-so lympeþ þe losse, lay hym þer oute ;

& quen þe gulty is gon, what may gome trawe,

176 Bot he þat rules þe rak may rwe on þose oþer ? ”

þis wat3 sette in asent, & sembled þay were,

Her3ed out of vche hyrne to hent þat falles.

A lodes-mon ly3tly lep vnder hachches,

180 For to layte mo ledes & hem to lote bryng ;

Bot hym fayled no freke þat he fynde my3t,

Saf Jonas þe Jwe þat jowked in derne.

150. *M.* to murte.

152. *MS.* clolde.

165. *MS.* a vowes.

166. *MS.* Nepturue, a scribal confusion with Saturne?

173. *MS.*

lovne? *G.* lovue.

- He watz flowen, for ferde of þe flode-lotes,
 184 In-to þe boþem of þe bot, & on a brede lyggede,
 Onhelde by þe hurrok, for the heuen wrache,
 Slypped vpon a sloumbe-slepe, & sloberande he routes.
 Þe freke hym frunt with his fot, & bede hym ferk vp :
 188 Þer Raguel in his rakentes hym rere of his dremes !
 By þe [hater] haspede he hentes hym þenne,
 & broȝt hym vp by þe brest, & vpon borde sette,
 Arayned hym ful runyschly what raysoun he hade,
 192 In such slaȝtes of sorȝe, to slepe so faste.
 Sone haf þay her sortes sette & serelych deled,
 & ay þe lote, vpon laste, lymped on Jonas.
 Þenne ascryed þay hym sckete, & asked ful loude :
 196 " What þe deucl hatȝ þou don, doted[e] wrech ?
 What seches þou on see, synful schrewe,
 With þy lastes so luper to lose vus vchone ?
 Hatȝ þou, gome, no gouernour, ne god on to calle,
 200 Þat þou þus slydes on-slepe when þou slayn worþes ?
 Of what londe art þou lent, what laytes þou here,
 Whyder in worlde þat þou wylt, & what is þyn arnde ?
 Lo, þy dom is þe dyȝt, for þy dedes ille !
 204 Do gyf glory to þy godde, er þou glyde hens."
 " I am an Ebru," quop he, " of Israyl borne ;
 Þat wyȝe I worchyp, Iwysse, þat wroȝt alle þynges,
 Alle þe worlde with þe welkyn, þe wynde & þe sternes,
 208 & alle þat woneȝ þer with-inne, at a worde one.
 Alle þis meschef for me is made at þis tyme :
 For I haf greued my God & gulty am founden ;
 For-þy bereȝ me to þe borde, & baȝes me þer-oute,
 212 Er gete ȝe no happe, I hope for soþe."

184. *Kö.* lyggende. 185. *MS.* on helde. 186. *MS.* selepe ;
 sloumbe-selepe, *Ek.* ; *G.* suggests slomberande for sloberande, which seems prob-
 able, and perhaps should appear in the text. 188. *MS.* ragnet ; *W.*
 suggests rangel ; *G.* raguel. 189. *Em.* [heued] ; *Ek.* haspede [hater] ; *G.*
 [here] haspede ; perhaps hasp[h]ede. 194. *MS.* & ay þe þe. 196.
L. dotede ? *G.* wrech[che], one or the other required by metre. 211.
MS. baȝes.

- He ossed hym by vnnynge^s þat þay vnder-nomen,
 þat he wat3 flawen fro þe face of frelych Dry3tyn.
 Þenne such a ferde on hem fel, & flayed hem *with-inne*,
 216 þat þay ruyt hym to rowwe & letten þe rynk one.
 Hapeles hy3ed *in* haste *with* ores ful longe,
 Syn her sayl wat3 hem aslypped, onsyde3 to rowe ;
 Hef & hale[d] vpon hy3t to helpen hym seluen,
 220 Bot al wat3 nedles note : þat nolde not bityde ;
 In bluber of þe blo flod bursten her ores.
 Þenne hade þay no3t *in* her honde þat hem help myzt ;
 Þenne nas no coumfort to keuer, ne counsel non oþer,
 224 Bot Jonas *in-to* his juis jugge bylyue.
 Fyrst þay prayen to þe prynce þat prophetes seruen,
 þat he gef hem þe grace to greuen hym neuer,
 þat þay *in* balele3 blod þer blenden her hande3,
 228 þa3 þat hapel wer his þat þay here quelled.
 Tyd by top & bi to þay token hym synne,
In-to þat lodlych lo3e þay luche hym sone.
 He wat3 no tytter out-tulde þat tempest ne sessed ;
 232 Þe se sa3tled *per-with*, as sone as ho mo3t.
 Þenne þa3 her takel were torne, þat totered on yþes,
 Styffe stremes & stre3t hem strayned a whyle,
 þat drof hem dry3lych adoun þe depe to serue,
 236 Tyl a swetter ful swyþe hem swe3ed to bonk.
 Þer wat3 louyng on lofte, when þay þe londe wonnen,
 To oure mercyable God, on Moyses wyse,
With sacrafyce vp-set, & solempne vowe3,
 240 & graunted hym [o]n to be God & grayþly non oþer.
 þa3 þay be jolef for joye, Jonas 3et dredes ;
 þa3 he nolde suffer no sore, his seele is on anter ;
 For what-so worþed of þat wy3e, fro he *in* water dipped,
 244 Hit were a wonder to wene, 3if holy wryt nere.

219. G. haled.
 ? þat þe tempest . . .
 Kl. serse, serche ?

231. MS., M., G. ne ; Em. ne = ne[3] ; *perhaps* ne[r].
 235. MS., Em., G. serue ; M. sterve ; W. swerve ;
 240. MS., M. vn to ; G. [on] to ; vn to *may stand*.

II

Now is Jonas þe Jwe jugged to drowne ;
 Of þat schended schyp men schowued hym sone.
 A wylde walterande whal, as wyrd þen schaped,
 48 Þat wat3 beten fro þe abyme, bi þat bot flotte,
 & wat3 war of þat wy3e þat þe water so3te,
 & swyftely swenged hym to swepe, & his swol3 opened ;
 Þe folk 3et haldande his fete, þe fysch hym tyd hentes ;
 52 *With*-outen towche of any tothe he tult in his prote.
 Þenne he swenge3 & swayues to þe se-boþem,
 Bi mony rokkes ful ro3e & rydelande strondes,
 Wyth þe mon in his mawe malskred in drede,
 56 As lyttel wonder hit wat3, 3if he wo dre3ed ;
 For nade þe hy3e heuen-kyng, þur3 his honde-my3t,
 Warded þis wrech man in Warlowes gutte3,
 What lede mo3t lyue bi lawe of any kynde,
 60 Þat any lyf my3t be lent so longe hym *with*-inne ?
 Bot he wat3 sokored by þat Syre þat syttes so hi3e,
 Þa3 were wanle3 of wele in wombe of þat fische,
 & also dryuen þur3 þe depe & in derk waltere3.
 54 Lorde ! colde wat3 his cumfort, & his care huge,
 For he knew vche a cace & kark þat hym lymped :
 How fro þe bot in-to þe blober wat3 *with* a best
 lachched,
 & þrwe in at hit prote *with*-outen þret more,
 58 As mote in at a munster dor, so mukel wern his
 chawle3 !
 He glydes in by þe giles þur3 glaym ande glette,
 Relande in by a rop, a rode þat hym þo3t,
 Ay hele ouer hed, hourlande aboute,
 72 Til he blunt in a blok as brod as a halle ;

245. MS. jugged to to . . . 257. MS. honde my3t. 262. MS.
 waule3 ; M., G. wanle3. 263. MS. wattere3 or waltere3 ? 267. M.
 suggests þrwen. 269. MS., Gol. glaymande ; N.E.D. & Em. ? glaym ande.

- & þer he festnes þe fete & fathmeȝ aboute,
 & stod vp *in* his stomak, þat stank as þe deuel.
 Þer *in* saym & *in* s[au]r þat sauoured as helle,
 276 Þer watȝ bylded his bour, þat wyl no bale suffer ;
 & þenne he lurkkes & laytes where watȝ le best,
 In vche a nok of his nauel, bot nowhere he fyndeȝ
 No rest ne recou[er]er, bot ramel ande myre
 280 In wych gut so euer he gotȝ ; bot euer is God swete ;
 & þer he lenged at þe last, & to þe Lede called :
 " Now prynce, of þy prophete pité þou haue !
 Þaȝ I be fol & fykel, & falce of my hert,
 284 Dewoyde now þy vengauce, þurȝ vertu of rauthe ;
 Thaȝ I be gulty of gyle, as gaule of prophetes,
 Þou art God, & alle gowdeȝ ar grayþely þyn owen ;
 Haf now mercy of þy man & hys mys-dedes,
 288 & preue þe lyȝtly a lorde, *in* londe & *in* water."
 With þat he hitte to a hyrne & helde hym þer-inne,
 Þer no defoule of no fylþe watȝ fest hym abute ;
 Þer he sete also sounde, saf for merk one,
 292 As *in* þe bulk of þe bote þer he byfore sleped.
 So in a bouel of þat best he bideȝ on lyue,
 Þre dayes & þ[r]e nyȝt, ay þenkande on Dryȝtyn,
 His myȝt & his merci, his mesure þenne ;
 296 Now he knaweȝ hym in care þat couþe not *in* sele.
 Ande euer walteres þis whal bi wyldren depe,
 Þurȝ mony a regioun ful roȝe, þurȝ ronk of his wylle ;
 For þat mote *in* his mawe mad hym, I trowe,
 300 Þaȝ hit lyttel were hym wyth, to wamel at his hert.
 Ande as sayled þe segge, ay sykerly he herde
 Þe bygge borne on his bak, & bete on his sydes.
 Þen a prayer ful prest þe prophete þer maked,
 304 On þis wyse, as I wene, his wordeȝ were mony :

275. *MS.* sorȝe; *Ek.* sore or sour; *G.* sour. 279. *MS.* seems to
 read recouer; *MS.*, *M.*, *G.* ramelande; ? *N.E.D.* & *Em.* ramel ande.
 301. *Em.*, *G.* as sayled; *MS.*, *M.* assayled.

III

“Lorde, to þe haf I cleped, *in* careȝ ful stronge ;
 Out of þe hole þou me herde, of hellen wombe ;
 I calde, & þou knew myn vncler steuen ;
 08 þou dipteȝ me of þe depe se, *in-to* þe dymme hert ;
 Þe grete flem of þy flod folded me vmbe ;
 Alle þe goteȝ of þy guferes, & groundeleȝ powleȝ,
 & þy stryuande stremeȝ of stryndes so mony,
 12 *In* on daschande dam dryueȝ me ouer ;
 & ȝet I say[de] as I seet *in* þe se-boþem,
 ‘Careful am I, kest out fro þy cler yȝen
 & deseuered fro þy syȝt ; ȝet surely I hope,
 16 Efte to trede on þy temple & teme to þy seluen.’
 I am wrapped *in* water to my wo-stoundeȝ ;
 Þe abyme byndes þe body þat I byde inne ;
 Þe pure poplande hourle playes on my heued ;
 20 To laste mere of vche a mount, man, am I fallen ;
 Þe barreȝ of vche a bonk ful bigly me haldes,
 þat I may lachche no lont, & þou my lyf weldes ;
 þou schal releue me, renk, whil þy ryȝt slepeȝ,
 24 þurȝ myȝt of þy mercy þat mukel is to tryste.
 For when þ’acces of anguych watz hid *in* my sawle,
 Þenne I remembered me ryȝt of my ryche Lorde,
 Prayande him for peté his prophete to here,
 28 þat *in-to* his holy hous myn orisoun moȝt entre.
 I haf meled *with* þy maystres mony longe day,
 Bot now I wot wyterly, þat pose vnwyse ledes,
 þat affyen hem in vanyté & in vayne þynges,
 32 For þink þat mountes to noȝt, her mercy forsaken ;
 Bot I dewoutly awowe þat verray betȝ halden,
 Soberly to do þe sacrafyse when I schal saue worþe,

310. *N.E.D.* gutereȝ.
Skeat, þ’acces.

313. *G.*, sayde.
 331. hem ; *MS.* hym.

325. *MS.* þ’acces ;

- & offer þe for my hele a ful hol gyfte,
 336 & halde goud þat þou me hetes ; haf here my trauth ! ”
 Thenne oure Fader to þe fysch ferslych biddeþ,
 þat he hym sput spakly vpon spare drye ;
 þe whal wendeþ at his wylle & a warþe fyndeþ,
 340 & þer he brakeþ vp þe buyrne, as bede hym oure Lorde.
 Þenne he swepe to þe sonde in sluchched[e] cloþes,—
 Hit may wel be þat mester were his mantyle to wasche ;
 þe bonk[es] þat he blosched to & bode hym bisyde,
 344 Wern of þe regiounes ryzt þat he renayed hade.
 Þenne a wynde of Goddeþ worde este þe wyþe bruxleþ :
 “ Nylyt þou neuwer to Nuniue bi no-kynnes wayeþ ? ”
 “ Þisse lorde,” quop þe lede, “ lene me þy grace
 348 For to go at þi gre ; me gayneþ non oþer.”
 “ Ris, aproche þen to prech, lo, þe place here !
 Lo ! my lore is in þe loke[n], lance hit þerinne.”
 Þenne þe renk radly ros as he myzt,
 352 & to Niniue þat naȝt he neȝed ful euen.
 Hit watȝ a cete ful syde & selly of brede,
 On to þrengre þer-þurȝe watȝ þre dayeȝ dede.
 þat on journey ful joynt Jonas hym ȝede,
 356 Er euer he warpped any worde to wyȝe þat he mette ;
 & þenne he cryed so cler þat kenne myzt alle ;
 þe trwe tenor of his teme he tolde on þis wyse :
 “ Þet schal forty dayeȝ fully fare to an ende,
 360 & þenne schal Niniue be nomen & to noȝt worþe ;
 Truly þis ilk toun schal tylte to grounde ;
 Vp-so-doun schal ȝe dumpe depe to þe abyne,
 To be swolȝed swyftly wyth þe swart erþe,
 364 & alle þat lyuyes here-inne lose þe swete.”
 Þis speche sprang in þat space & spradde alle aboute,
 To borges & to bacheleres þat in þat burȝ lenged ;

338. *for spare M. suggests space.*341. *L. sluchchede, for the metre.*343. *G. bonkes.*346. *MS. Nyniue or Nuniue ?*348. *MS. mon**oþer.*350. *MS., G. loke | ? MS. lance ; G. lauce.*

Such a hidor hem hent & a hatel drede,
 58 *Þat* al chaunged her chere, & chyllled at *þe* hert.
Þe segge sesed not ȝet, bot sayde euer ilyche :
 “*Þe* verray vengauunce of God schal voyde *þis* place.”
Þenne *þe* peple pitosly pleyned ful styлле,
 72 & for *þe* drede of Dryȝtyn doured *in* hert ;
 Heter hayrez *þay* hent *þat* asperly bited,
 & *þose* *þay* bounden to her bak & to her bare sydeȝ,
 Dropped dust on her hede, & dymly bisozten,
 76 *Þat* *þat* penaunce plesed him *þat* playnez on her
 wronge.
 & ay he cryes *in* *þat* kyth tyl *þe* kyng herde ;
 & he radly vp-ros & ran fro his chayer ;
 His ryche robe he to-rof of his rigge naked,
 80 & of a hepe of askes he hitte *in* *þe* myddeȝ ;
 He askeȝ heterly a hayre & hasped hym vmbe,
 Sewed a sekke *þer* abof, and syked ful colde ;
Þer he dased *in* *þat* duste, with droppande teres,
 84 Wepande ful wonderly alle his wrange dedes.
Þenne sayde he to his serjauntes, “Samnes yow bilyue,
 Do dryue out a decre demed of my seluen,
Þat alle *þe* bodyes *þat* ben withinne *þis* borȝ quyk,
 88 Boȝe burnes & bestes, burdeȝ and childer,
 Vch prynce, vche prest & prelates alle,
 Alle faste frely for her falce werkes ;
 Seseȝ childer of her sok, soghe hem so neuer,
 92 Ne best bite on no brom, ne no bent nauȝer,
 Passe to no pasture, ne pike non erbes,
 Ne non oxe to no hay, ne no horse to water ;
 Al schal crye for-clemmed, with alle oure clere strenȝe ;
 96 *Þe* rurd schal ryse to hym *þat* rawȝe schal haue—
 What wote ?—oȝer wyte may, ȝif *þe* wyȝe lykes,
Þat is hende in *þe* hyȝt of his gentryse.
 I wot his myȝt is so much, *þaȝ* he be mysse-payed,
 100 *Þat* *in* his mylde amesyng he mercy may fynde ;

& if we leuen þe layk of oure layth synnes,
 & styлле steppen *in* þe styze he styztles hym seluen,
 He wyl wende of his wodschip & his wrath leue,
 404 & forgif *vus* þis gult, ȝif we hym God leuen."
 Þenne al leued on his lawe & laften her synnes,
 Par-formed alle þe penaunce þat þe prynce radde ;
 & God þurȝ his godnesse forȝef as he sayde :
 408 Þaȝ he oþer bihyȝt, *with*-helde his vengauunce.

IV

Muche sorȝe þenne sattede vpon segge Jonas ;
 He wex as wroth as þe wynde towarde oure Lorde,
 So hatȝ anger on-hit his hert, he calleȝ
 412 A prayer to þe hyȝe prynce, for pyne, on þys wyse :
 " I beseche þe Syre, now þou self jugge ;
 Watȝ not þis ilk my worde þat worþen is nouȝe,
 Þat I keste *in* my cuntre when þou þy carp sendeȝ,
 416 Þat I schulde tee to þys toun þi talent to preche ?
 Wel knew I þi cortaysye, þi quoynt soffraunce,
 Þy bounte of debonerte & þy bene grace,
 Þy longe abydyng wyth lur, þy late vengauunce ;
 420 & ay þy mercy is mete, be mysse neuer so huge.
 I wyst wel, when I hade worded quat-so-euer I cowþe
 To manace alle þise mody men þat *in* þis mote
 dowelleȝ,
 Wyth a prayer & a pyne þay myȝt her pese gete,
 424 & þer-fore I wolde haf flowen fer *in-to* Tarce.
 Now, Lorde, lach out my lyf, hit lastes to longe ;
 Bed me bilyue my bale-stour, & bryng me on ende ;
 For me were swetter to swelt as swyȝe as me þynk,
 428 Þen lede lenger þi lore, þat þus me les makeȝ."
 Þe soun of oure souerayn þen swey *in* his ere,
 Þat vpbraydes þis burne vpon a breme wyse :

- "Herk, renk! is this ryzt so ronkly to wrath,
 32 For any dede þat I haf don, oþer demed þe zet?"
 Jonas al joyles & janglande vp-ryses,
 & haldez out on est half of þe hyze place,
 & farandely on a felde he fettelez hym to bide,
 36 For to wayte on þat won what schulde worþe after.
 Þer he busked hym a bour, þe best þat he myzt,
 Of hay & of euer-ferne & erbez a fewe,
 For hit wat3 playn in þat place, for plyande greuez
 40 For to schylde fro the schene, oþer any schade keste.
 He bowed vnder his lyttel boþe, his bak to the sunne,
 & þer he swowed & slept sadly al nyzt,
 Þe whyle God of his grace ded growe of þat soyle
 44 Þe fayrest bynde hym abof þat euer burne wyste.
 When þe dawande day Dryztyn con sende,
 Þenne wakened þe wy3 vnder wod-bynde,
 Loked alofte on þe lef þat lyled grene;
 48 Such a lefel of lof neuer lede hade;
 For hit wat3 brod at þe boþem, bozted on lofte,
 Happed vpon ayþer half, a hous as hit were,
 A nos on þe north syde & nowhere non elle3,
 52 Bot al schet in a schaze þat schaded ful cole.
 Þe gome glyzt on þe grene graciously leues,
 Þat euer wayued a wynde so wyþe & so cole;
 Þe schyre sunne hit vmbe-schon, þa3 no schafte myzt
 56 Þe mountaunce of a lyttel mote, vpon þat man schyne;
 Þenne wat3 þe gome so glad of his gay logge,
 Lys loltrande þer-inne lokande to toun;
 So blyþe of his wod-bynde he balteres þer vnde[r],
 60 Þat of no diete þat day þe-deuel-haf! he rozt.
 & euer he lazed as he loked þe loge alle aboute,
 & wysched hit were in his kyth, þer he wony schulde,

451. a nos; *M.* ? abof.
Stratmann & *N.E.D.* loitrande.

453. glyzt, perhaps glyft.

458.

460. *MS.* seems to read þe deuyl, but apparently the scribe first wrote þe and then corrected to de. *MS.* haf he rozt. *Ek.* deuyl he rozt; *Mc.* þe deuyl haf!

On heze vpon Effraym oþer Ermonnes hilles :—

464 “ Iwysse, a worþloker won to welde I neuer keped.”

And quen hit nezed to naȝt nappe hym bihoued ;

He slydeȝ on a sloumbe-slep sloghe vnder leues,

Whil God wayned a worme þat wrot vpe þe rote,

468 & wyddered watȝ þe wod-bynde bi þat þe wyȝe wakned ;

& syþen he warneȝ þe West waken ful softe,

& sayeȝ vnte *ȝeferus* þat he syfle warme,

þat þer quikken no cloude bifore þe cler sunne,

472 & ho schal busch vp ful brode & brenne as a candel.

þen wakened þe wyȝe of his wyl dremes,

& blusched to his wod-bynde þat broþely watȝ marred,

Al welwed & wasted þo worþelych leues ;

476 þe schyre sunne hade hem schent, er euer þe schalk
wyst,

& þen hef vp þe hete & heterly brenned ;

þe warm wynde of þe Weste, wertes he swyþeȝ.

þe man marred on þe molde þat moȝt hym not hyde ;

480 His wod-bynde watȝ away, he weped for sorȝe ;

With hatel anger & hot heterly he calleȝ :

“ A ! þou maker of man, what maystery þe þynkeȝ

þus þy freke to forfare for-bi alle oþer ?

484 With alle meschef þat þou may, neuer þou me spareȝ :

I keuered me a cumfort þat now is caȝt fro me,

My wod-bynde so wlonk þat wered my heued ;

Bot now I se þou art sette my solace to reue.

488 Why ne dyȝtteȝ þou me to diȝe ? I dure to longe.”

ȝet oure Lorde to þe lede lansed a speche :

“ Is þis ryȝt-wys, þou renk, alle þy ronk noyse,

So wroth for a wod-bynde to wax so sone ?

492 Why art þou so waymot, wyȝe, for so lyttle ? ”

“ Hit is not lyttel,” quop þe lede, “ bot lykker to ryȝt ;

I wolde I were of þis worlde wrapped in moldeȝ.”

466. sloumbe-slep, *Ek.*

Coll. Hom. 89.

470. vnte, ? *genuine*, cf. one-te, *Trin.*

473. *G.* wyl-dremes.

489. *MS.* lansed ; *G.* laused.

"Penne byþenk þe, mon, if þe forþynk sore,
 6 If I wolde help my honde-werk, haf þou no wonder ;
 Þou art waxen so wroth for þy wod-bynde,
 & trauayledeþ neuer to tent hit þe tyme of an howre,
 Bot at a wap hit here wax and away at an oþer ;
 10 & zet lykeþ þe so luper, þi lyf woldeþ þou tyne ;
 Penne wyte not me for þe werk, þat I hit wolde help,
 & rwe on þo redles þat remen for synne ;
 Fyrst I made hem myself of materes myn one,
 14 & syþen I loked hem ful longe & hem on lode hade ;
 & if I my trauayl schulde tyne of termes so longe,
 & type doun 3onder toun when hit turned were,
 Þe sor of such a swete place burde synk to my hert,
 18 So mony malicious mon as mourneþ þer-inne ;
 & of þat soumme zet arn summe, such sotteþ for madde :
 As lyttel barneþ on barme þat neuer bale wro3t,
 & wymmen vnwyte, þat wale ne coupe
 2 Þat on hande fro þat oþer, fo[r] alle þis hy3e worlde ;
 Bitwene þe stele & þe stayre disseerne no3t cunen ; . . .
 What rule renes in roun bitwene þe ry3t hande
 & his lyfte, þa3 his lyf schulde lost be þer-for ;
 6 & als þer ben dounbe besteþ in þe bur3 mony,
 Þat may not synne in no syt hem seluen to greue ;
 Why schulde I wrath wyth hem, syþen wy3eþ wyl
 torne,
 & cum & cawe me for kyng, & my carpe leue ?
 10 Wer I as hastif a[s] þou heere, were harme lumpen ;
 Coupe I not þole bot as þou, þer þryued ful fewe ;
 I may not be so mal[i]cious & mylde be halden,
 For malyse is no3[t] to mayntyne boutte mercy with-
 inne."

5 Be no3t so gryndel, Godman, bot go forth þy wayes :
 Be preue & be pacient in payne & in joye,

509. *Ek. formadde. See note for lines 509 ff. Perhaps a line is omitted.*

512. *MS. fol ; here for.*

524. *MS. god man ; G. god-man.*

For he þat is to rakel to renden his cloþeȝ,
Mot efte sitte *with* more vnsounde to sewe hem togeder.
528 Forþy, when pouerte me enpreceȝ & payneȝ innoȝe,
Ful softly *with* suffraunce saȝttel me bihoueȝ ;
For þe penaunce & payne to preue hit *in* syȝt,
Þat pacience is a nobel poynt, þaȝ hit displese ofte.
Amen.

NOTES

1. *Patience*. Cp. *Piers Plowman*, x. 340 B :

prophetes & poetes bothe . . .
Preyseden pouerte with pacience,—

e.g. Chaucer, *Tale of Melibeus*, St. Francis, *Fioretti*.

nobel. The reader may choose between this and the marginal reading. When we wrote formerly that the poet generally repeats the first line at the end of his poems, we were thinking of the connotation of the word "point," which in l. 531 = "matter, item." It seems reasonable to presume the same meaning in the first line, and then a particularizing epithet like "nobel" is required.

(1) Gollancz, reading 'a poynt,' translates "is an essential thing." No such meaning for the word is recorded, and this interpretation is found only by abusing the idiomatic "*the point*."

(2) Emerson, dissatisfied with our own drastic interference with the text as well as with (1), proposes the retention of MS. 'apoynt,' and translates "enjoined, prescribed." The suggestion has the virtue of simplicity to recommend it, though the fact that it follows the MS. reading is of small importance, as an unstressed monosyllable is often united to a following word. We have refrained from adopting it only from the feeling that it involves an awkward verbal coincidence between the first and the last line. [If we read 'a poynt,' we might regard the phrase as wholly O.F., = "to the point, fit, becoming," cf. M.E. 'apoint'; see *N.E.D.*]

3-4. Ray records as old proverbs, "Patience is a plaster for all sores," and "Of sufferance comes ease." Spenser has, "But hasty heat tempering with sufferance wise," which would almost serve as a translation of l. 3.

10-11. Cf. *Cleanness*, 24 :

Per-as he heuened aȝt happes & hyȝt hem her medeȝ.

11-12. *vche on a mede, sunder-lupes, for hit dissert*. The rewards of the Beatitudes were, according to Leo the Great (*Opera*, vol. i. ; Sermo, xciv., *De Gradibus Ascentionis ad Beatitudinem*), graded according to the nature of the virtue.

23-24. Here as everywhere in the poet's work the Beatific Vision is

the reward of purity : see *Cleanness*, 28, 176, 178, 552, 576, etc., *Pearl*, 675. See Thomas Aquinas, *De Visione Divinae Essentiae*, *De Eorum Beatitudine*.

27. So Prudence in the *Tale of Melibeus* refers to the patient man as one who has lordship of his own heart.

31-33. Many similar personifications occur in *Piers Plowman*. Extensive parallelisms can be adduced. For Dame Peace and Dame Patience see *Assembly of Foules*, 300-307; for Dameselle Suffrance see *Abbey of the Holy Grail*. In Bonaventura's *Life of St. Francis* (c. vii., on his Love for Poverty) we are told of three ladies who appeared to the saint,—Obedience, Poverty, and Chastity. St. Francis was wont to call Poverty his Lady, his Bride, his Mother.

35. *Pouerte*. The poet has adopted St. Luke's "beati pauperes," and not the interpretation as in the *Persones Tale*, that this blissful reign men may purchase by poverty spiritual. Mediaeval commentators interpreted Matt. v. 3 as referring to voluntary poverty; an interpretation acceptable to the religious orders, e.g. in the vows (1) to forsake one's own will and live under obedience, (2) to live in wilful poverty, (3) to live in chastity. These vows recall the main themes of the poet's works, except that there is nothing to indicate that the poet refers to wilful poverty.

put to = "impelled to."

37. *in teme layde*, i.e. "coupled" (*N.E.D.*).

38. "They are arranged in one formula, the first and the last (terms in it)." The word 'forme' = "formula" in *Cleanness*, 3, "Fair formulas might he find in advancing (? 'forþering') his speech."

44. *mun*. Halliwell remarks on this word, "A common cry at Coventry on Good Friday is :

One a penny, two a penny, hot cross buns.

Butter them and sugar them and put them in your muns."

45. For the association of poverty and patience see opposite title-page.

47. "Then it is easier to like it (i.e. what befalls) and praise the portions (allotted by them)." *Lot* however may = "countenance." Tertullian in his *De Patientia* describes the countenance of the Lady Patience, the handmaiden of God.

54-56. *þe*[*t*] = "who." Translate, "If he did not make me great (much), notwithstanding my demur, and then I had to endure trouble and displeasure for a reward, who should have been obedient to his command according to the terms of my hiring, did not Jonah do such a foolish thing at one time in Judea? (Seeking) to place himself in safety, he incurs misfortune."

Gollancz retains MS. *þe* as relative pronoun; but whilst *þet* is rare, *þe* is entirely unknown in this dialect at the time of these poems.

hyure. A reference, according to Gollancz, to the Parable of the Vineyard. The Parable was much exploited in contemporary discussions on

predestination and rewards according to merit, and the poet in the *Pearl* shows himself familiar with the interpretation. But it is not necessary to refer to the Parable in the present context. The word may be a reference merely to the reward promised in the Beatitudes; cf. "Hore hure schal beon þe eche blisse of heouene," *Ancren Riwe*, l. 317 in Morris's *Specimens*.

59. Note similar way of introducing the story of Nebuchadnezzar in *Cleanness*, 1409:

3if 3e wolde tyth (MS. ty3t) me a tome, telle hit I wolde.

lyttel tyne of MS. may be retained. The word 'tyne' (see 'tyne'⁶ *N.E.D.*) = "a very little time." It is always accompanied by "little," cf. Scotch "a little wee bit." The earliest instances in *N.E.D.* are from *Assembly of Gods* (? Lydgate), c. 1420: "He was constreyned a lyttyll tyne abak to make a bew retret," 1063; "A lytyll tyne hys ey castyng hym bysyde," 1283. The etymology of the word is obscure. Skeat (*Notes on Eng. Etym.*) suggests O.F. *tinée* = "tubful"; the word has also been referred to O.F. *un tantin*.

63. Cf. *Cleanness*, 499:

Pen Godes glam to hem glod þat gladed hem alle.

glam. As "glide," like "steal" in modern English, signifies a subdued sound, the word 'glam' may in this context denote a sound not unpleasant, though the word is said to be used in Scotland of a long prolonged cry.

64. *rurd*. Here again, in view of 'rowned,' a subdued sound must be implied, though the word is used generally of loud and stentorian voices. With some qualifying epithet, like "grete" and "raykande" in *Gawayne*, it is generally employed in describing an uproar.

rogghlych is thus better glossed = "stern" rather than "harsh-sounding" as in *N.E.D.*

77. *typpede*. A three-syllable word is required by metre.

The word is here glossed "drunken," though it has generally been explained as "extreme, consummate." Ekwall suggests that the word originally signified "provided with a tip," a sense which developed into "highly finished" because certain objects, as staves, shoes, were considered to be more highly finished when tipped. . . . Cf. Fr. *ferré*; Ger. *beschlagen*, "smart, clever," originally "well-shod."

79-80. Cf. St. Chrysostom on Jonah's reflection at receiving the divine command. He fears he will be put to death. "Ego tamque falsus Propheta trucidabor." (Hom. ii. *de Poenitentia*.) Thus there was some authority for the poet's elaboration.

92. *fale of his hele*. It is impossible, with the scanty data before us, to say with any finality what is the meaning of this phrase. Either (1) = "friend of his well-being"; for 'fale' = "fellow, comrade," see *Sir Ferumbras*, 1845, "Stonde þou þer by þy fale"; or (2) as Gollancz renders, = "made cheap of his welfare," O.N. 'falr' = "mercenary"; a

reading which satisfies the context but lacks the support of parallel passages; or (3) = "comrade of his hiding" (see 'fale' above = "comrade"): Jonah seeks to hide from God, though the Father that formed him would be present even in his hiding-place; cf. l. 120.

We have glossed according to (2), but the reader may consider (3), reading a semicolon after l. 91.

97 ff. For a parallel with the following account see Tertullian's *De Jona* as indicated in the Introduction. An anonymous reviewer (*Athenæum*, 1912) doubted—without producing any data—whether a poem like *De Jona* could be known in England at this time, or at any rate in the "obscure north-west" (*sic*, though the little that is preserved from northern monasteries, priories, etc., suggests that this is an erroneous view). Tertullian is quoted in Chaucer and frequently by Bradwardine, Archbishop of Canterbury, in the early part of the century. The first extant copy of Tertullian's *De Pudicitia* is English.

98. *to þe fare redy*. Vulgate, "euntem," Jon. i. 3.

101. *tramme*. I translate this word "mast," as Emerson suggests. The primary meaning of the word is "a beam of wood." So "they set up the mast"—as is done to-day in lifeboats, certain trawlers and drifters, etc. Another possibility is that it is a kind of centre-board, which would, in small vessels, be set up ready for the manœuvring described in the following lines, but this is less likely.

Ekwall's suggestion that the word means "ship" is improbable, as the context seems to demand a more specific word. He quotes *Wars of Alexander* (1296, 1373), where it means "engine of war." On analogy of sense development of 'engin' > gin (146), it is suggested that the word meant first "a stratagem," then "an instrument . . .," and so here "a vessel."

101 ff. It has been surmised that the poet's own experience of the sea is reflected in the following account. If so, he may have made some pilgrimage, *e.g.* the journey to Compostella, the favourite journey of Englishmen at the time. For the discomforts of such a journey see *Pilgrim's Sea Voyage*, E.E.T.S. 1867, p. 47. The difficulties of vessels in contending with a rough sea are brought out by the statement that John of Gaunt, on one occasion, was tossing about in the Channel for nine months, unable to land at Calais.

Something may be learnt from MSS. drawings of the appearance of the fourteenth-century ship. It seems to have been a boat of a large and cumbrous build. "The lines presented the appearance of a cocked-hat reversed." The vessels were not ideal—they have been compared with the pilgrim ships which go at the present day to Jedda. The cog (l. 152) was a broadly-built, round-shaped ship, used as a trader and also as a man-of-war until the fifteenth century, though already, in Edward III.'s reign, a new ship like the Spanish 'carrack' was coming into vogue. The cog seems to have been a partially-decked vessel, with one quadrangular sail. Generally there was an elaborate poop, which in a storm caught the wind (l. 151).

101. *tres*. Probably a technical term in nautical language; cf. 'rough-tree' and 'tree-pin.'

102. Ekwall translates, "They hoist the yard and sail." So we render lines 101 ff., "They set up the mast, hoist up the mainyard, fasten the cables, weigh anchor, fasten the bowline (sparely used, and only in keeping the weather-edge of the sail taut), tug at the guide-ropes and the main-sail shakes down." See below.

104. *spare barwe-lyne*. The bowline was used to keep the weather-side of the sail tight when sailing close to the wind. It was not often in use (spare, *i.e.* reserved for special occasions). It was fastened ('sprude') to the bowsprit to keep the sails from flying loosely.

105. *gederen to þe gyde-ropes*. The word 'geder' is used at *Gawayne*, 421, 777, 2260, 2160, and in all cases has something of the meaning of "performing some task or action with great effort." The exact meaning is determined by the context, and here the context suggests "tug at."

106. *layden in on ladde-borde*. Skeat translates: "They laid in (hailed in?) on the larboard" (*Ety. Dict.*); but "lay" is a call to bestir oneself, and is always followed by some word indicating the exact work to be done, *e.g.* "lay aft," "lay aloft," "lay forward." So the order was given to get on the larboard and set to, in order to luff.

The context has led us to adopt the following reading: "The main-sail shakes down, and they placed themselves ('layden in,' or set to) on the larboard" (in order to manipulate for gaining the luff: partly thus steadying the vessel, and partly to put the helm on the starboard and fetch the ship's head into the wind). If the reader will draw for himself a hypothetical sketch of the vessel's position he will find this reading for 'layden in' inevitable.

lofe wynnes. "(They) strive for the luff." The luff here is perhaps the part of a ship towards the wind. So we may translate freely, "They strive to obtain the position where the wind is towards the ship."

There is, however, much to be said in favour of the suggestion (*N.E.D.*) that we read 'lofe wyndes,' which in one context translates 'obliquare dracenam,' to change one's course. See *Morte Arthure* (ed. Banks, l. 744). There the mariners hoist up the sail and "turneþ þe lofe," where "luff" is a rudder or paddle in steering,—the primary signification of the word.

107. The wind finds the bosom of the sails, *i.e.* bellies them out (after the mariners have got the wind on the luff).

110. *daunger*. There may be traced, in the use of this word, the phraseology of contemporary discussions (Archbishop Fitzralph and Wycliffe) of the lordship, or dominion, of God.

115. The Psalms quoted here and in *Cleanness* suggest the Psalms read in Church as appropriate to scriptural stories read on fixed occasions. One injunction of this poem is repentance, and the admonition that secret sins hidden from the priest are manifest to God is recurrent in various Orders of Service. The Book of Jonah was read during Passion Week,

an occasion when a special injunction to Repentance and Confession was delivered; but see p. xlvi.

117. *He, i.e.* God.

120. Psalm xciii. 8-9: "Intelligite insipientes in populo: et stulti, aliquanto sapite. Qui plantavit aurem, non audiet? Aut qui finxit oculum, non considerat?" Cf. *Cleanness*, 583-586:

Wheþer he þat stykked vche a stare in vche steppe y3e,
 3if hymself be bore blynde, hit is a brode wonder;
 & he þat fetly in face fettled alle eres,
 If he hat3 losed þe lysten, hit lyfte3 meruayle.

In the same way St. Chrysostom, in relating Jonah's flight, remarks that no one can flee the presence of God, and quotes from Psalm xcv. etc.

122. *stape fole*. The best suggestion for emending this line is that of Gollancz, who proposes 'stape [in] fole'; cf. 'stopen (stoupen) in age,' occurring twice in Chaucer, with 'stape' in one MS. 'Stape' is thus a pp. = "stepped, advanced." It is likely, however, that 'in' need not be inserted. The *N.E.D.* under 'run' gives "run in 3eres" in *Rom. of Rose*, and "I-ronne in age" in Lydgate; then we get "renne out of wits," but "runne mad." So also we have 'gone in pride, gone in impudence' (*N.E.D.* under 'go'), but 'gone mad.' So 'stape fole' may = "stepped mad, gone mad." The only objection to the suggestion is that 'stape' is a southern form. The idiom "'step' in age" itself is not unknown in the northern dialect (*e.g.* Douglas, *Acneid* vi. 123); but, according to *N.E.D.*, "in M.E. forms with 'a' are confined to Southern writers." There is the present Scotch 'stap,' but this is only recorded from seventeenth century onwards, and seems to be a later development (*N.E.D.*).

A suggestion, less probable, may here be mentioned. We might read 'stupe-fole'; cf. Eng. dial. and Sc. 'stupe,' a "stupid person." This would give an exact translation of the Vulgate "stulti," *i.e.* "crassly foolish."

128. "So that he shot shamefully too short of his mark." Probably a phrase in the language of archery.

137. The north-east wind, which was feared by sailors in classical stories, with the Auster a good second. The reader may conjecture as to whether the poet has in mind any voyage in his own experience. The "black north-easter" recalls the North Sea, the Irish Sea having the "south-wester" as the source of storms.

143. *breed*. As we formerly suggested, this word is a p.p. attributive to *fysches*. Gollancz also has so read it, and his glossing "affrighted" is better than "nestled," etc., as we conjectured. It might, however, = "disturbed." Cf. Engl. dial. 'bree' = "disturbance." The word would be more in keeping with metrical requirements if we read 'breede.' The word 'breed' = "affrighted" is recorded in *E.D.D.* "He was fair breed."

Various attempts have been made to interpret or emend the line. Wülcker takes 'breed' = "brood," which is well nigh impossible.

Morris has a full stop at the end of l. 143, and translates "the abyss that bred fishes" (so *N.E.D.*).

143. *busched* = "rushed," not as Morris, Kluge, Zupitza-Schipper gloss, = "bused." See 'busch' (*N.E.D.*) = push, Engl. dial. 'bush' = toss, Scot. = move quickly. The primary meaning (e.g. *Cleanness*, 1416) = strike. Cf. the sense development of 'hitte,' 288, and 'gorde,' *Cleanness*, 911; *Gawayne*, 2062, 'stryke.'

The passage 141 ff. has been frequently quoted by critics, e.g. Moorman, *Interpretation of Nature in English Poetry*, p. 106; Weichardt, *Die Entwicklung des Naturgefühls in der mittellenglischen Dichtung*, etc., p. 80. Reference is made in our Introduction to a parallel description in Tertullian. Such descriptions of storms are frequent in northern alliterative poetry: *Dest. Troy*, 4265 ff.; *Morte Arthure*, which has several. The reader might also refer to the *Naufragium* in Erasmus's *Colloquia* which, though much later in time, was probably based on older accounts.

146. Cf. *Cleanness*, 491:

Pen wat3 þer joy in þat gyn.

The word "gin" is used in the same way in the *Story of the Flood* in the Townley plays.

148. *ber to* = "was carried to, rushed to"; cf. *Merlin* vii. 118, "Thei bar to him so harde that Arthure was throwne to the erthe."

They were helpless against the gale (147), unable to get the wind favourable to them. So they were pooped (148) and the steering apparatus shattered (149).

151. As they had the wind behind them (148) the boat "supped the cold water," i.e. a wave caught and pooped them, and caused panic (152) and destruction (149-50). The poop in a mediaeval boat, being so elaborate, was in this way a danger.

153. They cut the cords attached to the mast, now an encumbrance. Many cords were broken, so the mast split and came down until the mainsail was swaying on the sea. The cords were more numerous than in a modern ship.

154. *to laue* & *to kest*. Probably nautical terms corresponding to the modern "bale out" and "pitch" (overboard). "Cast" is occasionally used now in the same way.

159. *caraldes* = "casks" (Ekwall), e.g. harness casks, and probably translates Vulgate 'vasa' (Gollancz).

160. *lome*. The use of the word in this sense, "a vessel," is very rare. It occurs in an allied sense at *Cleanness*, 314, 412, 443. It generally implies an implement.

164-7. This passage, read in conjunction with a mediaeval story of a shipwreck like the *Naufragium* of Erasmus, is very instructive. We read (*De Utilitate Colloquiorum*) how the mediaeval mariner was a kind of polytheist, calling upon a host of saints or deities in time of peril. In

Erasmus a passenger on board was upbraided by the sailors and blamed for their danger because he had invoked no saint. In still earlier times Venus was a favourite with Italian sailors.

165. *Vernagu*, *Fernagu*, the name of a giant in the French romances. There was a Middle English version of *Roland and Vernagu*, written in the West Midland dialect during this century.

vouched avowes. Vulgate "voverunt vota," Wycliffe "vowiden avowes." The poet makes the sailors call upon different gods in the manner of the romances (see note 168).

167. *Mahoun & Mergot*. Mahomet, O.F. *Mahun*, regarded as a heathen god. 'Mergot,' the name of a Saracen god. See *Life of the Noble and Crysten Prynce Charles the Grete*, E.E.T.S. xxxvi. pp. 125-6: "And there were in grete mageste Appolyn, Mahoun, Termagaunt, the god Mergot and Jupyn." Mergot, Margot, O.F. *Māgot*, is identified by Gollancz with the Goemagot of Geoffry of Monmouth. A connexion has frequently been suggested between Corineus and Goemagot and Gog and Magog. The Welsh translation of Geoffry has Gogmagog, a form which later became Gog and Magog by popular confusion with the scriptural Gog and Magog. For Gogmagog see Dunbar's *Interlude of the Droichis Part*.

168. *lede*, sailor. "Each sailor (vowed his vows) according as he loved and had placed his affections." So in the *Troy Book* all the men in the boat besought saints and gods "as hom best liked."

185. *onhelde* = "prostrate, reclining," past participle.

hurrok. Ekwall identifies the word with O.E. 'þuruc,' M.E. 'thurrok,' and it has been suggested that þ has been dropped by confusion with the definite article (Gollancz).

In any case there is no need to distinguish the two words as regards signification, because there is frequent coincidence in the recorded uses of these words. Gollancz, however, has sought to define the word from the form 'hurrock,' 'hurrack' alone. We must remember firstly that Jonah was in the bottom of the boat. So the meanings in *E.D.D.* are out of the question, "the part of a boat between the after-thoft and the stern" and "a yoke-shaped piece of wood between the [helmsman's seat] and stern."

(1) The word 'thurrock' in Eng. dial. was formerly used = "a drain." Here we have a basis for fixing the word's meaning. In the *Canterbury Tales* (Tyrwhitt, p. 154) we read of small drops of water that enter through a little crevice in the thurrock and in the bottom of a boat. Tyrwhitt quotes from *Our Ladyes Mirroure*: "Ye schall understande that there ys a place in the bottome of a shyppe wherin ys gathered all the fylthe that cometh into the shyppe—and it is called in some contre of thys londe a thorrocke." As used in *Patience* and *Cleanness* the word seems to signify the part of a boat corresponding to the limber-board and limber-holes in a modern larger vessel. It is hardly likely that the word had at any one time such diverse meanings as it has to a scholar who collects them to-day; and probably some of those in dialects are local and temporary. In *Cleanness* we conjecture that there was no arrangement

for drawing off water or waste matter. In *E.D.D.* 'thurrock' means both "a wooden drain" and "the lower flooring of the stern of a boat."

[The quotation from *Our Ladyes Mirroure* above refers the word to 'amron.' I can find no account of this word in any dictionary. Those, however, who wish to carry this question further will find the word 'hameron' in *King's Letters*, ed. Steele, lxxi., used in such a way as to afford a clue.]

(2) Emerson has suggested that the word = "cargo," Eng. dial. 'hurrock' = "a heap of stones"; cf. Sw. dial. *horg*, *harg*. So Speght explained 'thurrock' above = "heap." It might in this way = "place for 'cargo'" (cf. sense development of 'bulk'). This would not suit the passage in *Cleanness*. It could be argued that 'hurrock' = "rubbish-heap or accumulation of filth" (in the hulk or 'thurrock') became identified with 'thurrock.' In this way they would be originally quite separate words.

186. *sloumbe-slepe*—compounds being a characteristic of the *Gawayne* poet. Cf. Vulgate "sopore gravi." Such compounds occur in *Gawayne*, e.g. 'swoghe-silence.' Wycliffe translates, "bi a greuouse slepe." Thus 'sloumbe-slepe' seems to signify "a deep sleep"; though the noun epithet 'sloumbe-' would generally denote "a light sleep"; cf. Bunyan's "He fell into a slumber and thence into a sleep"; *Persones Tale*, Tyrwhitt, p. 162, "Somnolence, that is, sluggy slumbring."

sloberande. Considering alliterative formulas cognate with this line we have felt tempted to adopt Gollancz's suggestion that we read 'sloberande.' If the MS. form is to be retained, the word should, in our opinion, be referred to the dialectal use of 'slobber,' 'slubber' = "doze, act in a lazy way," and also = "to talk foolishly,"; cf. Hexham's *Netherdutch Dict.* 'slobberen' = "wither, be weak, hang down." The *E.D.D.* quotes from *Hogg's Tales*: "When I see a young chap slubberin' an' sleeping." Compare the sense development of 'drauel,' 'dreflying'; cf. *Gawayne*, l. 1750, where the word 'draueled' is glossed by Morris = "slumbered fitfully."

188. *Raguel*. Ekwall, reading MS. 'ragnel,' refers to "ragnell" as the name of a demon in the Chester plays (*Antichrist*, 604). Gollancz proposes 'Raguel,' a name in the apocryphal book *Enoch* for the angel of chastisement. By degradation of meaning, the name signified later "demon," a development, Gollancz suggests, due to popular association with forms like 'Ragamoffyn' the demon, and King Raggeman, a devil; cf. also the word 'rag' as a term of reproach.

189. There are various suggestions for emending this line, which is unsatisfactory as regards its alliterative system. We have adopted Ekwall's proposal 'hater,' because Jonah is brought up by the breast, that is, clutched by some part of his dress; though it could mean, "by his buckled (or clasped) garment," referring to the close-fitting garment buttoned down the front and worn at the time.

Yet, in spite of the consensus of opinion that the line is faulty, it is possible to regard 'haspede' as a compound word with a suppressed 'h,' due perhaps to scribal error, or even to dialectal peculiarity, the loss of

'h' being not infrequent in these poems. We might read 'hasp[h]ede'; cf. the forms 'falsede (fals[h]ede)' and 'falsede' occurring twice in *Morte Arthure*, 2860, 3918. The word 'haspe,' meaning a semicircular clasp in an eyebolt, was once used as a nautical term, but this does not help us here. It might signify 'grapnel,' or the *head* of a boat-hook, which in some contingencies has been used for such a purpose as the one that may be implied in this passage.

214. *fro þe face*. Vulgate, "a facie Domini."

218. *hem* is dative of the person after 'aslypped.' Wülcker places a comma after 'aslypped,' a reading we have here adopted, though, in view of l. 233, we formerly placed the comma after 'syde3.' The powerful wind broke the ropes (150), and the mast, thus loosened, was smashed, the sails going down with the wind (151). With this punctuation, we are to suppose that the sails had fluttered away over the sea.

219. *helpen*. Infinitives in -en are frequently used when, by requirements of euphony and metre, they are needed before a following pronoun beginning with 'h' (cf. *Cleanness*, 128, 444, 768), or in a shortened verse.

220. *nedles note*. "All their efforts were useless. That (*i.e.* what they were striving to effect) would not happen." Cf. *Cleanness*, 381:

Bot al wat3 nedles her note.

221. *bluber*. Used similarly of a stream, *Garwayne*, 2174, "þe borne blubred þer-inre, as hit boyled had." Morris quotes from a glossary, "The water blubbers up."

231. *ne*. I agree with Emerson that the word requires a note. A redundant negative in a subordinate clause, attached to and reinforcing a negative in the principal clause, is unusual but not unknown, as Emerson seems to believe. It is only found, as far as I can discover, in a clause signifying time with a comparison, *e.g.* Caxton (quoted *N.E.D.*), "It was not long after that Brenne ne came ageyne." Generally there is a comparison of time, *e.g.* *Cleanness*, 225, "Er þat styngand storm stynt ne my3t(e)," which has by some been taken as an error for 'stynten.' See also l. 1205 of same poem:

Bot, er þay at-wappe ne mo3t þe wach wyth-oute,
Hi3e skelt wat3 þe askry þe skewes-an-vnder.

The nearest parallel with the passage in *Patience* is the following (*Cleanness*, 982-3):

Ones ho bluschet to þe bur3e, bot bod ho no longer
þat ho nas stadde a stiffe ston,

i.e. "She continued no longer (so) before being petrified."

With this use we might compare Eng. dial. 'nor'; Sc. 'na, ne' = "than," 'nor' = 'ne ere' (not 'ne oþer'). These forms imply a local usage with 'þat-ne' = "than." The word 'ne' is a conj. = "than" in *Trojan War*, i. 399, "That nane was wisser under the hevene ne Medea in hyr dais."

Emerson suggests 'ne' = 'nee' = 'neȝ,' "almost," a Northern form. The suggestion to us seems improbable.

235. *serue* = "to give way to the sea," as in Acts xxvii. 15, "And when the ship was caught and could not bear up into the wind, we let her drive." The *N.E.D.* gives another instance of the phrase, though this one is omitted: "To guide the helme the maister dreads: to port, to weare or serve the seas" [= *aquae cedere*], George's *Lucan*, v. 200.

240. "Granted Him alone (or Himself) to be God." Cf. 'blasfemy on' = "very blasphemy," *Cleanness*. In Northern MS. 'vn' is frequently written for 'on' and might be retained in the text.

247. For the description of the whale in Tertullian's *De Jona* see Introduction.

252-58. The Book of Jonah, as read during Passion Week, was an allegory of Christ's descent into Hell, the whale being a type of Hell or the Fiend; cf. "the devil's throat" (*Cleanness*, 180). The mouth of Hell is a frequent device in mediaeval ornamentation. Gollancz identifies Warlow with Sheol, the Fiend that "hath enlarged herself and opened her mouth without measure," Isaiah v. 14.

250. *swenged hym to swepe*, "turned to make a swoop"; or, 'swenged hym' = "rose" (cf. Germ. *sich (empor)schwingen* = "soar") and 'swepe' = "gulp"; cf. Engl. dial. 'swipe,' 'swip' = "catch the breath, gulp, drink."

swolȝ. A word used of a pit, a gullet, the Mouth of Hell. Cf. *Legend of Good Women*, 1102:

This Eneas is come to Paradise
Out of the swolowe of Hell.

In a description of the whale in Holland's *Plutarch's Morals* we read, "And what thing soever besides cometh within the chaos of this monster's mouth . . . down it goes all incontinently that foul great swallow of his."

254. *rydelande*. A word of doubtful meaning. Morris and Gollancz refer to O.E. 'hridel' = "a sieve," and gloss = "oozing, sifting"; but *N.E.D.* suggests O.F. 'rideler' = "fall."

259. *lawe of any kynde*. The "law of kind" was a phrase in the discussions of scholastics, who interpreted the conception of "natural law" of the Stoics somewhat in the manner of the deists. We may translate freely "natural order of things," any Law of Kind as contrasted with the miraculous, recorded in Divine revealed law, e.g. the miracle of Jonah's preservation. Cf. 'loke to kynde,' *Cleanness*, 263.

262. As Gollancz remarks, 'were' may = "man," though this is unlikely.

269. *glaym ande*. So Emerson and *N.E.D.* There is the verb 'gley'm' and 'engley'm,' but 'glaymande' as a pres. part. seems strained. See Glossary.

272. *blunt* = "staggered."

Gollancz (*Camb. Hist.* i. 325) quotes this passage (264 ff.) as an example of the author's grim fancy. "Earlier English literature cannot give us any such combination of didactic intensity and grim fancy as the poet displays at times in these short epics."

The realism is not to be regarded merely as an exercise of imagination. Perhaps the poet had heard stories from whalers. Remarks upon the unsavoury smells are not uncommon in accounts of the whale. In Ulloa's *South America* we read, "The breath of the whale is frequently attended by such an insupportable smell as to bring on disorder of the brain." With regard to the slime, we learn from Fuller's *Profane and Holy State* that whales have "a sea of oil swimming in them." Sir Thomas Browne writes in his *Popular Errors*, "In vain it was to rake for ambergriese in the paunch of this Leviathan, the insufferable fetor denying not inquiry."

275. *sour, saur, or sore*. Some such form is here required. Otherwise, if the MS. 'sor3e' be retained, 'saym' and 'sor3e' must change places. There is little doubt that this is the same word as Eng. dialect 'saur' = "mud, cowhouse drainage, liquid manure"; O.N. 'saurr' = "mud, excrement." Perhaps the same word occurs in *Morte Arthure*, 1041, "sowre of þe reke," which edd. have emended to 'sowrs' or 'southe.' The word is the same word as here, or else a contraction of 'savour'; cf. "a saur of reke" in *E.D.D.* under 'savour,' "a stench of smoke." The scribe seems to have made a similar error at *Cleanness*, 820, where for '3estande sor3e' we probably should read '3estande saur' or 'sour,' cf. 'froþande fylþe,' 1721.

279. *ramel ande* (so Emerson). 'Ramel' = "refuse," originally = "brushwood, undergrowth" (see Glossary and dialect Dicts. under 'ramel,' 'rammel'). If the MS. 'ramelande' were retained, the word would have to be regarded as an unusual form of 'rambling,' and we should have to abuse the meaning of that word to suit the context.

285. *as gaule of prophetes*, "as being the disgrace," or better, "the offscouring of prophets." At *Cleanness*, 1525, 'gaule' seems to mean "wretch." Cf.: "The cryis & evill-tonyt sanges of þe gaules," *Livy*, *S.T.S.*, ii. 208.

291. *merk one* = "darkness only."

300. "For that mote made him—though it were little as compared with him—to feel sick." The reader of whaling stories will recall how frequently the whale suffers from dyspepsia.

301. MS., *M. assayled*. In Tertullian's *De Jona*, Jonah sails along untouched by the floods without. Emerson, drawing a parallel with this passage, suggests "as sayled," a reading which Gollancz had previously proposed. "As the man sailed, he heard the great floods upon his (the whale's) back and dash on his (the whale's) sides."

306. Wycliffe, "Fro the wombe of helle Y cried."

308. *in-to þe dymme hert*. Vulgate, "in corde maris."

310. *gote3*, i.e. "whirlpools"; cf. "swolwis" in Wycliffe. 'Goit' in the present Lancashire dialect="a mill stream" dammed, causing a rush of water.

319. Cf. "The pure populand hurle," *Alex.* 1154. *Pure*, i.e. "absolutely, fiercely."

320. Vulgate, "ad extrema montium."

321. Wycliffe, "barres of erthes."

322. &, where we expect "but," is due to Vulgate. This disjunctive use of "and" is not unknown in M.E.

323. "Whilst thy (primary) right (or dominion) lies in abeyance." Cf. the use of the word "sleep" in Scots law.

325. *p'aces*. Skeat's proposal. Morris has 'p'aces' (O.E. 'paccian'="to stroke"), which is inadmissible by consideration of alliteration. Translate "outburst, paroxysm." The word was primarily a medical term="the accession or beginning of an ague fit," then applied to any fit or outburst, e.g. "an access of zeal."

Wycliffe, "Whanne my soul was angwicheð in me."

336. A common formula of asseveration; cf. "Haf here my trawþe!" *Gawayne*, 2287.

338. *upon spare drye*. Vulgate, "in aridum," which is translated by 'drye,' adj. as sb., as frequent in the *Gawayne* poet. 'Spare,' adj., when used of land="uncultivated"; cf. "spare mur" in *Gol. and Gaw.* 1490. For 'drye' as sb. see *Cleanness*, 472.

342. The reference to the necessity of washing his mantle is significant, the poet regarding the whale as a type of Hell. All homilists insist that the penitent must wash his mantle. The filthy mantle of the penitent is contrasted with the white robe of purity. In *Piers Plowman* Hankyn's coat is stained with evil works. Patience told him of the blessings of poverty and he wept (Vision of Do-Well).

343. *bonkes* is Gollancz's suggestion. He points out, however, that 'wern' of 344 may be due to attraction with 'regiounes.' The following passage, *Cleanness*, 449, favours this view:

Bot þa3 þe kyste in the crage3 wern closed to byde.

350. *lance* may be genuine. Cf. the sense-development of 'kest,' 'warp.' A similar use of 'lance' is recorded so late as 1898 by *N.E.D.*, "lanced a horrid shriek." Gollancz reads 'lauce' here, and 'laused' at 489, instancing in support "he loused such words" in *Erkenwalde*, 178, though there is no reason why this should not be an entirely different word. There are certainly a large number of words in these poems which have been disguised by reading 'n' for 'u' (e.g. in *Cleanness* read 'erigaut,' 'tyrued,' 'teueled'; in *Gawayne*, 'augarde3' for 'angarde3').

355. Vulgate, "itinere diei unius."

362. Cf. "damp into helle," *Cleanness*, 989. Wycliffe, "Nynyve schal be turned vpsdoun."

364. Cf. *Gawayne*, 2518, "in swete," "in life."

378. *chayer*. The seat of honour in the hall, as distinct from the benches.

385. *serjauntes*. One of their duties seems to have been to announce a decree by the "hue and cry." In reference to affairs in the early thirteenth century the following quotation from the *White Book of the City of London* may be quoted (*Eclectic Review*, iii. 477): "Brokers of corn who bought of the country people and . . . delayed their pay should be 'put in the pillory . . . , a sergeant of the city standing by the side of the pillory with good hue and cry as to why they were so punished.'"

386. Note omission of logical subject of infinitive, common in M.E. and due to French influence.

387. *bodyes*, persons. The word is used similarly at *Cleanness*, 260:

Alle þe blysse bouthe blame þat bodi (*i.e.*, Adam) nyȝt haue.

Cf. the use of 'cors,' l. 683 of the same poem:

Þat I ne dyscouered to his corse my counsaile so dere.

397. *What wote?* The line is elliptical, and I cannot feel satisfied with any account yet given of it. The Vulgate has "Quis scit." We have punctuated it (tentatively) as if it were a colloquial idiom, elliptical, with the meaning, "What knows (anyone)?" as being preferable to "What (man) knows?" Interjectional idioms with 'wot' are frequent, *e.g.* 'witticrist,' 'wot-christ,' 'Goddot,' 'God-wot.' Wycliffe has "Who woot, if God . . ."

410. *wex as wroth as þe wynde*. Cf. *Gawayne*, 319. This is a common formula of comparison. See Note, *Morte Arthure*, E.E.T.S., E.S., lxxxvi., where several instances are quoted.

426. *bale-stour*. In O.E. such compounds with 'bealu-' are frequent, though this one does not occur. Cf. M.E. 'dede-thro.'

437. *bour*, Vulgate, "umbraculum," Wycliffe, "a schadewyng place."

439-40. "It was unobstructed in that place, as regards waving bushes to shield from the glitter (of the sun) or to cast any shade."

446. *wod-bynde* translates Vulgate "hedera." The word 'wod-bynde' here signifies any trailing plant (neither convolvulus, honeysuckle, nor any one of the plants specifically to which the word has been applied in English), just as 'hedera' does to-day in botany, though this may date only from the classifications of Linnaeus. If 'hedera' means "ivy," as it seems to have done in this context, it is difficult to believe that the poet would have so far departed from authority as to render it "convolvulus." Yet the word suits the context admirably, and we recall its

popular name of "morning joy." Perhaps we are to understand "ivy." Skeat's *Etym. Dict.* cites the use of the word "woodbine" to translate, in one context, "*hedera nigra*" and once "*vivorna*" (*Cent. Dict.*, with what authority we do not know, gives "A.S. 'wudebinde' = ivy"). We may recall the fact that Jerome's '*hedera*' was impugned by St. Augustine as a heresy.

451. *nos.* Gollancz refers to O.N. 'ōs.' In this case we have to suppose that 'n' has attached itself to the word from the indefinite article; cf. 'newt,' 'nale' in Chaucer. The word, however, may be used = "a projected opening." In architecture it is now employed for a cornice to throw off water, a projected spout.

456. *þe mountance of a lyttel mote.* 'Mote' is frequent in M.E. in colloquial negative phrases; cf. *Gawayne*, "Hit helpeþ me not a mote," Chaucer, *T. and C.* 1552-4.

458. *loltrande* may be an error for '*loitrande*' (*N.E.D.*). If genuine, we may refer ? to Yorks. dialect 'lolt' = "lounge," of which it may be a frequentative; ultimately from 'loll'; cf. 'welter,' 'welt,' fr. 'wel-.'

460. *þat of no diete þat day, þe-deuel-haf! he ro3t.* The late Prof. Macaulay suggested this reading to us, but parallel passages to support the interpretation are wanting. The *N.E.D.* (see 'devil') does not give any usage which would justify the rendering without doing violence to M.E. idioms (see "The 'devil have it,'" *N.E.D.*). Gollancz in his Glossary, referring to Scotch 'Deil hæ't,' states that hence 'hate' = "morsel." This justifies the interpretation.

463. *Ermonnes* = Mount Hermon's (near Joppa), Psalm xii. 89.

466. Cf. *Pearl*, 59:

I slode vpon a slepyng-sla3te;

Gawayne, 1182, "in slomeryng he slode," 244, "slypped vpon slepe"; *Destr. Troy*, 6, "and slyden upon slepe by slomeryng of age."

472. *brenne as a candel.* An O.E. formula; cf. "His eyes . . . burned as a candell," *Palsg.* 462, 2; "clere as candel-ly3th," *Sir Ferumbas*, 2544.

494. *in molde3*, "lap, wrap in the moulds," a poetic expression, used fairly frequently, = "to bury."

503. *materes.* The use of the word suggests the clerk; cf. the 'materies' of Lucretius, or the 'materia ex qua' of Aristotle and the schoolmen.

509. *for madde*, "as being mad, foolish"; cf. *Awnturs of Arthur*, 110, "It moyssede for made," Yorks. dial. "for mad"; 'for-madde,' a p.p., has been suggested.

Gollancz has pointed out that something seems to have gone wrong with the text in these lines. He suggests that lines 513-15 originally followed 509, and that these lines were rejected by the poet, who replaced them by lines 510-12. According to this view a scribe erroneously copied the rejected lines. Possibly a line has been omitted. Gollancz's view—the best suggestion ever made regarding this poem—is

influenced by his belief that the poem was written in quatrains. He writes, "Fortunately the division marks, after each group of four lines, are quite clear in the MS." The present editor, in his own scrutiny of the MS., distrusted the divisions into which, apparently by optical illusion, the lines seemed to arrange and re-arrange themselves according to the moment's thought. Yet the poem seems to divide itself into quatrains, with a somewhat frequent overflow. As Gollancz remarks, a quatrain arrangement clears up many former errors.

514-5. "For his life's sake could not discriminate, between his right hand and his left, the course of action which proceeds inscrutably." The translation seems to be influenced by Matt. vi. 3-4, "But when thou doest alms, let not thy left hand know what thy right hand doeth: that thine alms may be *in secret*"; so here, 'in roun.'

523. "For the power to avenge wrongs, without mercy within, is not to be asserted"; though 'no3t' may = "evil, wrong," adj. (see *N.E.D.* under 'naught').

524. We have in the text ended the speech with line 523, whilst Morris's text closes it at 524 and Gollancz's at 527. With the present reading we get a brief epilogue of two quatrains, as in *Cleanness*.

Godman we have adopted as the mediaeval appellation of courtesy, not infrequent in the preacher's exhortation. The lines 524-531 are treated as an address to the reader. Gollancz is responsible for the hyphening of 'god-man,' and he might have cited in support several passages in *Cleanness* and *Gawayne*, e.g. *Cleanness*, 677:

þen glyde3 forth God, þe goodman hym fol3e3.

The poet in both homilies appeals to a wide circle, but especially to the vast body of yeomen and labourers. In *Cleanness* the man without a wedding garment was a thrall, and like the workmen so sharply reprimanded in the opening scene of *Julius Caesar*, is wearing his working clothes. He is unfit, therefore, to associate with those a little higher than himself in social status:

The gome wat3 vngarnyst with god-men to dele.

525-6. Cf. old proverb, "Many rendings make many mendings." In the Ordination Service one part of the candidate's vestments was chosen as a type of obedience. A passage in the *Rule of St. Benet* (E.E.T.S., cxx. p. 13) may help to interpret the passage aright: "þa þat ere vnbuxum, þai sal be done to paine. Of þaim spekis sain paul, and sais þat tay ere fals. Þai caste þair mantil and rennis amise."

528. See opposite title-page for proverbs associating patience and poverty.

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GLOSSARY

- A**, **an**, art. = *a, one*, 1, 4. O.E. *ān*.
Abof, adv. prp. = *above*. Adv. 382; prp. 444. O.E. *onbūfan* > *abūfan*.
Aboute, adv. prp. = *about*. Adv. 67; prp. 461; *abute* 290. O.E. *onbūtan* > *abūtan*.
Abyde, st. v. = *endure*. Pres. inf. 7; *abide* 70. O.E. *abīdan*.
Abydyng, sb. = *enduring, suffering*, 419. O.E. *abīdung*.
Abyme, sb. = *abyss*, 248. O.F. *abime*.
Acces, sb. = *attack, accession*, 325. O.F. *access*.
Adoun, prp. = *down*, 235. O.E. of *dūne*.
Afye, wk. v. = *trust*. Reflex. indic. pres. pl. 331. O.F. *afier*.
After, adv. prp. = *after*; prp. = *after, for*, 19, 86; = *afterwards*, 150. O.E. *æfter*.
Agt, adj. = *eight*, 29, 11. O.M. *æhta*.
All, adj. = *all*. Sg. al, 111; *alle*, 490; pl. *alle*, 16, 22, 34; adv. = *greatly*, al, 74; *alle*, 365. O.M. *all*.
Alone, adv. = *alone*, 88. O.Ang. *all* + *ān*.
Als, **also**, adv. = *also*, 40, 15; = *as*, 291. Conj. 291, 516. O.M. *all* — *swā*.
Ame, sb. = *purpose, aim*, 128. O.F. (Picard), *amer*, vb.
Amesying, sb. = *moderation*, 400. < O.F. *amesir*, v. + M.E. *ing*.
Amonge, adv. prp. = *among*, 82. O.E. *on(ge)mong*.
And, conj. ; &, 322 = *and yet*.
Anger, sb. = *anger*, 411, 481. O.N. *angr*.
Anguych, sb. = *anguish*, 325. O.F. *anguisse*.
Ankre, sb. = *anchor*. Pl. 103. O.E. *ancor*.
Anon, adv. = *forthwith*, 137. O.E. *on* + *ān*.
Anter (North. form), sb. = *venture, hasard*. Is *on anter* = *is in danger*, 242. O.F. *aventure*.
An-vnder, adv. prp. = *under, beneath*. Prep. adv. 139. O.E. **on-under*.
Any, adj. = *any, some*, 440. O.E. *ænig*.
Aproche, wk. v. = *approach*. Pres. indic. 85; imper. 349. O.F. *aprochier*.
Arayne, wk. v. = *arraign, question*. Pret. 191. O.F. *arainer*.
Arende, sb. = *message, affair*, 72. O.M. *ērende*, W.S. *ærende*.
Arest, wk. v. = *remain*. Inf. 144. O.F. *arester*.
As, adv. correlative *as . . . as*, 100. Adv. conj. = *according as*, 60, 168; = *while*, 301. O.E. *al* + *swā*.
Ascape, wk. v. = *escape*. Pret. 110. O.F. *ascaper* (rare).
Ascry, st. v. = *call upon*. Pret. 195. A.F. *ascrier*.
Asent, sb. = *agreement*, 177. O.F. *asent*.
Ask, wk. v. = *ask*. Pret. 195. O.E. *āscian*.
Askes, sb. = *ashes*. Pl. 380. O.N. *aska*, O.E. *asce*.

A-slypped, wk. v. pret. part. = *slipped away*, 218. O.E. a (= *away*) + *slipan*.

Asperly, adv. = *sharply, fiercely*, 373. O.F. aspre + O.E. lice.

Aswagen, wk. v. = *pacify*. Inf. 3. O.F. assouagier.

At, prp. 9. O.E. æt.

Avowe, sb. = *vow*. Pl. 165. O.F. *avou, cf. avouer.

Away, adv. = *removed*, 480, 499. O.E. on-weg.

Awowe, wk. v. = *vow*. Indic. pres. 333. O.F. avouer.

Ay, adv. = *ever*, 8, 90, 420. O.N. ei.

Ayper, adj. = *each*, 450. O.M. ēgper.

Bachelor, sb. = *a young man, e.g., a junior member of a City Company*, pl. 366. O.F. bachelor.

Baft, adv. = *behind*, 148. O.E. bæftan.

Bagge, sb. = *bag*. Pl. 158. O.N. baggi.

Bak, sb. = *back*, 107. O.E. bæc.

Bale, sb. = *evil, destruction*, 276, 510. O.E. bealu.

Bale, sb. = *packet*, 157. O.F. bale.

Balelez, adj. = *innocent*, 227. O.E. bealu-lēas.

Bale-stour, sb. = *death pang*, 426. Bale + O.F. estour.

Balter, wk. v. = *tumble about*. Pres. indic. 459; cf. Dan. baltre. Probably O.N.

Bare, adj. = *bare*, 374. O.E. bæc.

Barme, sb. = *breast*, 510. O.E. bearm.

Barn, sb. = *child*. Pl. 510. O.E. bearn.

Barre, sb. = *barrier*. Pl. 321. O.F. barre.

Bape, wk. v. = *plunge*. Imp. bapes, 211. O.E. baþian, O.N. baþa.

Baw-lyne, sb. = *bowline*, 104. [O.N. bōglinā occurs once, but in a doubtful context.]

Bayn, adj. = *prompt*, 136. O.N. beinn.

Be, ano. v. = *be*. Inf. 20; indic. pres. 1 sg. am, 35; 2 sg. art, 487; 3rd sg. is, 7; pl. 3rd ben, 2, ar, 17,

arn, 13, 23, etc.; indic. fut. bet3, 333; indic. pret. sing. wat3, 62; negative nas, 223; pret. pl. weren, 29, wern, 344; subj. pres. sg. be, 49; subj. imperf. sg. were, 34, 506; negative nere, 244; imperat. sg. by, 117. O.E. bēon—wæs.

Begyn, st. v. = *begin*. Indic. pres. pl. begynes, 76. O.E. beginnan.

Bene, adj. = *good, kind*, 418. Origin obscure.

Bent, sb. = *a plain covered with grass*. So used in Cheshire, 392. Cf. O.E. beonet = *grass*, Germ. binze = *rush*. (N.E.D.)

Bere, st. v. = *bear*. Pret. part. borne, 205; intrans. indic. pret. ber to = *was carried to*, 148. O.E. beran—bær.

Best, sb. = *beast*, 266. O.F. beste.

Bete, st. v. = *beat*. Inf. 302; pret. part. beten fro = *driven from*, 248. O.E. bēatan.

Better, adj. comp. of god, 7; super. beste, 437; adv. 164. O.E. bettra.

Bidde, st. v. = *command*. Inf. 51; indic. pres. 337; pret. bede, 187, 340; imper. bed, 426. O.E. biddan—bæd.

Bide, st. v. = *remain*. Inf. 435; pret. bode, 343. O.E. bīdan—bād.

Bifore, prp. = *before*, 471. O.E. befōran.

Bigge, wk. v. = *build, form*. Indic. pret. 124. O.N. byggja.

Bigly, adv. = *firmly*, 321. M.E. big (deriv. unknown) + ly.

Bihoue, wk. v. impers. = *behave, profit*. Indic. pres. 3rd, 46; pret. 465. O.E. behōfian.

Bihyzt, st. v. pret. part. = *promised*, 29. O.E. behātan—beheht.

Bilyve, adv. = *quickly*, 71, 78. O.E. be-life.

Biseche, wk. v. = *beseech*. Indic. pres. 413; pret. pl. biso3ten, 375. O.E. besēcan—besōhte.

Bispeke, st. v. = *say, speak*. Pret. bi3speke, 169. O.E. besprecan—bespræc.

Bite, st. v. = *bite*. Subj. 392; wk. v. pret. 373. O.E. bitan.

Bityde, wk. v. = *happen*, *betide*. Indic. pres. 61; = *avail*, 220. M.E. be + O.E. tidan.

Blend, st. v. = *mingle*. Subj. 227. O.N. blanda, pres. sg. blendr.

Blo, adj. = *livid*, *leaden*, 132, 221. O.N. blār.

Blod, sb. = *blood*, 227. O.E. blōd.

Blok, sb. = *enclosure*, 272. Origin unknown, but cf. M.H.G. bloch.

Blowe, st. v. = *blow*. Inf. 138; imper. 134. O.E. blāwan.

Bluber, sb. = *foaming waves*, 221. Cf. L. Germ. blubbern = *bubble up*; Lanc. blubber = *bubble*.

Blunt, wk. v. probably pret., 272 = *staggered*. Origin unknown. O.N. blunda = *to doze* has been suggested.

Blusch, wk. v. = *observe*, *look*. Pret. 117, 343, 474. "O.E. blyscan, used to translate Latin 'rutilare.'" —Skeat. Cf. O.N. blossi = *a flame*. There was originally a connexion between the meanings *shine*, *look*.

Blynde, adj. = *blind*, 124. O.E. blind, O.N. blindr.

Blype, adj. = *blith*, *glad*, 107, 459. O.E. blipe, O.N. bliþr.

Bode, sb. = *command*, 56, 75. O.E. [ge]bod.

Body, sb. = *body*, 318. Pl. = *living beings*, 387. O.E. bodig.

Bogted, wk. v. pret. part. = *vaulted*, 499. Cf. Dan. bugt = *arch*. O.E. byht.

Bone, sb. = *request*, *boon*, 136. O.N. bōn, cf. O.E. bēn.

Bongre, prp. = *in accordance with*, 56. O.F. bongre.

Bonk, sb. = *bank*, *strand*, *shoal*, 321, 236, 343. O.N. *banki.

Borde, [sb. = *board*, 190. O.E. bord.

Borges, sb. = *burgess*, 366. O.F. burgeis.

Borne, sb. = *stream*, 302. O.E. burna.

Bosum, sb. = *bosom*, *belly* [of the sail], 107. O.E. bōsm.

Bot, conj. = *but*, 35; = *except*, 53. O.E. būtan.

Bote, sb. = *boat*, 145. O.E. bāt.

Bote, sb. = *help*, 163. O.E., O.N. bōt.

Bope, sb. = *dwelling covered with twigs*, 441. O.N. būþ.

Bope, adj. pro. = *both*, 138, 36. O.N. bāþir.

Boþem, sb. = *bottom*, 144, 184; se boþem, 253, 313. O.E. botm.

Bouel, sb. = *bowel*, 293. O.F. bouel.

Bounte, sb. = *goodness*, 418. O.F. bonté.

Bour, sb. = *bower*, 276, 437. O.E. būr.

Boute, conj. = *without*, 523. See Bot.

Bowe, wk. v. = *bow*. Indic. pret. = *reclined*, 441; subj. pres. bow to = *submit to*, 75; past part. bowed to, 56. < O.E. būgan — bēag.

Brake, wk. v. = *vomit*. Indic. pres. 340. Cf. Du. bræken = *vomit*. Perhaps represented an unrecorded O.E. *bracian, f. bræc = *phlegm*; allied to *break*. — *N.E.D.*

Brede, sb. = *board*, 184. O.E. bred.

Brede, sb. = *breadth*, 353. O.E. brædu.

Breed, v. past part. Probably = *terrified*, p.p. of bree = *terrify*, as in Scotch (O.E. brēgan). Might = *disturbed*, cf. Eng. dial. bree = *disturbance*. Bree = *frighten* is probably a northern form, though it is recorded for the mod. Lancs. dialect.

Breme, adj. = *fierce*, 430. O.E. brēme = *famous*.

Brenne, inf. 472; pret. 477. O.N. brenna = *burn*.

Brest, sb. = *breast*, 190. O.E. brēost.

Brēpe, sb. = *wind*, 107; pl. 138. O.E. bræþ.

Brod, adj. = *broad*, 272, 449. O.E. brād.

Brode, adv. = *widely*. Ful brode = *far and wide*, 117. O.E. brāde.

Brok, sb. = *river*, *sea*, 145. O.E. brōc.

Brom, sb. = *broom*, *heath*, 392. O.E. brōm.

Broþely, adv. = *vilely*, 474. O.N. brāþliga.

Bruxle, wk. v. = *upbraid*. Indic. pres. 345. O.N. brigzla.

Bryzt, adj. = *fine, bright*, 158. O.M. breht.

Byng, wk. v. = *bring*. Inf. 180; indic. pret. 190; subj. pres. 75. O.E. bringan—brōhte.

Bulk, sb. = *hold*, 292. Cf. M.Du. bulcke = *tree trunk*.

Bur, sb. = *a strong wind*, 148; hence = *blow, assault*, 7. O.N. byrr = *favouring wind*.

Burde, sb. = *woman*. Pl. 388. Chiefly in allit. poetry. Origin obs.

Burde, wk. v. = *behoved*, 117, 507. O.N. byrjar, O.E. gebyrian.

Burz, sb. = *town*, 366. O.E. burh.

Burne, sb. = *man*, 340. O.E. beorn.

Burste, st. v., pret. = *burst*. Trans. braste = *shattered*, 148; intrans. bursten = *went to pieces*, 221. O.E. bersten—bærst.

Busche, wk. v. = *dash*? Pret. 143; inf. 472. See Note. ? Cf. O.F. buschier = *frapper*. "Apparently onomatopoeic."—*N.E.D.*

Busk, wk. v. = *go, prepare*, 437. O.N. būask = *get oneself ready*.

Busy, adj. = *busy*, 157. O.E. bysig.

By, prp. = *near*, 185; = *in*, 297. Bi þat, adv. conj. = *by that time*, 468. O.E. bi, big.

Byde, st. v. = *remain, abide*. Indic. pres. 293; pret. bode, 343. O.E. bīdan.

Byfore, adv. = *before*, 292. O.E. be-fōran.

Bygge, adj. = *great*, 302. Deriv. unknown.

Byhoue. See Bihoue.

Bylde, wk. v. = *build*. Part. pret. bylded, 276. O.E. *byldan.

Bynde, st. v. = *bind*. Indic. pres. 318; pret. part. bounden, 374. O.E. bindan.

Bynde, sb. = ? *bindweed*, 444. O.E. binde.

Byþenk, wk. v. = *consider*. Imper. 495. O.E. biþencan.

Bytwene, prp. = *between*, 135, 513. O.E. bitwēonum.

Cable, sb. = *rope*. Pl. 102. O.F. cable.

Case, sb. = *chance, circumstance*, 265. O.F. cas.

Cache, wk. v. = *catch*. Indic. pres. pl. cachen vp = *hoist*, 102; pret. part. ca3t fro = *taken from*, 482. N.F. cachier; confused w. O.E.

Call, wk. v. = *call*. Inf. 199; indic. pres. 411; pret. 131; pret. part. 26. O.N. kalla.

Can, pret. pres. vb. = *be able*. Indic. pres. pl. cunnen, 513; pret. cowþe, coupe, 5, 521. O.E. cunnan, can—cūþe.

Candel, sb. = *candle*, 472. O.E. candel.

Carald, sb. = *cask*. Pl. 159. Cf. O.N. kerald.

Care, sb. = *care, sorrow*, 264. O.M. caru.

Careful, adj. = *troubled, sorrowful*, 314. O.M. cærful.

Carpe, sb. = *discourse*, 118, 415, 519. Cf. O.N. karpa = *to brag*.

Cerve, st. v. = *carve, cut*. Indic. pret. pl. coruen, 153; pret. sg. carf, 131. O.E. ceorfan—cearf.

Cete, sb. = *city*, 67. O.F. cite.

Chaunge, wk. v. = *change*. Pret. 368. O.F. changer.

Chawl, sb. = *jaw*. Pl. 268. O.M. cafl.

Chayer, sb. = *chair, throne*, 378. A.N. chaiere, O.F. chaere.

Chek, sb. = *cheek*, 54. Maugref my chekes = *notwithstanding my wish*. O.E. ceāce.

Child, sb. = *child*. Pl. childer, 388. O.E. cild (pl. cildru).

Chylle, wk. v. = *become cold*. Pret. 368. < O.E. ciele = *coldness*.

Clannesse, sb. = *purity*, 32. O.E. clænness.

Clene, adj. = *pure*, 23. O.E. clāene.

Clepe, wk. v. = *call*. Indic. pret. 132; part. pret. 305. O.E. clipian > cleopian.

Cler, adj. = *pure, bright*, 314, 471; = *entire*, 395. O.F. cler.

Clop, sb. = *sail*, 105. Pl. = *clothes*, 341. O.E. clāp.
Cloude, sb. = *cloud*, 471. Probably same word as O.E. clūd = *rock*. The original sense was *mass formed by agglomeration*. — *N.E.D.*
Cnawe, st. v. See *Know*.
Cofer, sb. = *strongbox*. Pl. 159. O.F. cofre.
Coge, sb. = *small boat*, 152. O.F. cogue.
Colde, adj. = *cold*, 152. O.E. cald.
Cole, adj. = *cool*, 454. O.E. cōl.
Com, st. v. = *come*. Inf. cum, 519; indic. pres. sg., 78. O.E. cuman.
Comfort, sb. = *comfort, relief*, 18, 223, 485. O.F. confort.
Con, North. form of gon, = *did*, 10, 445. Aux. v. used to form pret. O.E. ginnan—gon.
Corde, sb. = *rope*. Pl. 153. O.F. corde.
Cortaysye, sb. = *beneficence*, 417. N.F. curteisie.
Counsel, sb. = *plan, judgement*, 223. N.F. conseil.
Coupe, Cowpe. See *Can*.
Craft, sb. = *device*, 131. O.E. cræft, O.N. kraptr.
Crossayl, sb. = a yard with a square sail, placed across the breadth of a ship, not fore and aft (cf. "Vessels with cross-sails," Act 13 Eliz., c. ii. 2), 102. The great sail of l. 105, but reefed to the yard. O.N. kross + O.E., O.N. segl.
Cry, sb. = *cry*, 152. O.F. cri.
Cry, wk. v. = *call, cry*. Indic. pres. 377. O.F. crier.
Cuntre, sb. = *country*, 415. O.F. cuntre.

Dam, sb. = *dam, water held by barrier*, 312. O.N. *dammr.
Dame, sb. = *dame*, 31. O.F. dame.
Daschande, adj. = *dashing*, 312. Pres. part. Cf. Swed. daska.
Dase, wk. v. = *stupefy*. Pret. 383. O.N. *dasa.
Daunger, sb. = *power, dominion*, 110. O.F. dangier.
Dawande, adj. = *dawning*, 445. Pres. part. from O.E. dagian, O.N. daga.

Day, sb. = *day*. Pl. 294. O.E. dæg.
Debonerte, sb. = *goodness*, 418. O.F. debonairete.
Decre, sb. = *decree*, 386. O.F. decre.
Dedayn, sb. = *disdain, indifference*, 50. O.F. dedein.
Dede, sb. = *deed*, 135, 203. O.M. dēd.
Defoule, sb. = *stain, defilement*, 290. < O.F. defouler = *trample under foot*; confused w. befoul.
Dele, wk. v. = *share, divide*. Pret. part. 193. O.E. dælan.
Deme, wk. v. = *utter* (so used in poetry). Indic. pret. 119; part. pret. 386. Cf. O.N. dœma = *talk*.
Depe, sb. = *the deep*, 235. O.E. dēop, adj.
Derfly, adv. = *audaciously*, 110. O.N. djarfliga.
Derk, adj. = *dark, gloomy*, 116. O.E. deorc.
Derk, sb. = *darkness*, 263.
Derne, adj. = *secret*, 182. O.M. derne.
Des, sb. = *dais*, 119. O.F. deis.
Desert, sb. = *due, recompense*, 84. O.F. deserte.
Deseuer, wk. v. = *part, dissever*. Part. pret. 315. O.F. desevrer.
Destyne, sb. = *Fate, destiny*, 49. O.F. destinee.
Deuel, sb. = *devil*, 196, 460. O.E. dēofol.
Deuout, adj. = *devout*, 166. O.F. devot.
Dewoutly, adv. = *devoutly*, 333. O.F. devot + O.E. lice.
Dewoyde, = *devoyde*, wk. v. = *take away*. Subj. 284. O.F. devoidier.
Diete, sb. = *diet*, 460. O.F. diete. See *Note*.
Dize, wk. v. = *die*. Inf. 488. O.N. deyja.
Dip, wk. v. = *plunge*. Pret. 243. O.E. dyppan.
Dispayre, wk. v. = *despair*. Part. pret. 169. O.F. desperer, 3rd sg. despeire.
Dispit, sb. = *annoyance*, 50. O.F. despit.
Displese, wk. v. = *displease*, 1, 531. O.F. desplaisir.

- Dispoyle**, wk. v. = *rob*. Part. pret. 95. O.F. despoiller.
- Disserne**, wk. v. = *distinguish*. Inf. 513. O.F. discerner.
- Dissert**, sb. = *merit*, 12. See Desert.
- Do**, ana. v. = *do, cause*. Indic. pret. 57; ded 443. Imper. 204; = *cause*, 386. O.E. dōn — dyde (dāde).
- Dom**, sb. = *doom*, 203. O.E. dōm.
- Dore**, sb. = *door*, 268. O.E. dor.
- Dote**, wk. v. = *dote, become foolish*, 125. Past part. as adj. = *foolish*, 196. Cf. M.Du. doten = *be crazy*. O.F. redoter is of same source as the Eng. word.
- Doumbe**, adj. = *dumb*, 516. O.E. dumb.
- Doure**, wk. v. = *mourn*. Pret. 372. Cf. L.Ger. duren.
- Dowe**, wk. v. = *avail*. Indic. pres. 50. O.E. dūgan.
- Dowelle**, wk. v. = *dwell*. Indic. pres. pl. 69. O.E. dwellan.
- Drede**, sb. = *dread*, 255, 367. O.E. *dræd.
- Drede**, wk. v. = *dread, fear*, 125. O.E. [on]drædan.
- Dreze**, wk. v. = *endure*. Pret. dre3ed, 256. O.E. drēogan — drēag.
- Dreme**, sb. = *dream*, 188, 472. O.E. drēam = *joy*, O.N. draumr = *dream*.
- Drive**, st. v. = *drive*. Indic. pres. 312; pret. drof, 235; part. pret. dryuen, 263. O.E. drīfan — drāf.
- Drop**, wk. v. = *drop*. Pret. 375. Part. pret. 383. O.E. *droppan vb., cf. O.E. dropa sb.
- Drowne**, wk. v. = *drown*. Inf. 245. Prob. O.E. *drūnian.
- Drye**, sb. = *dry land*, 338. O.E. dryge.
- Dryglych**, adv. = *violently*, 235. O.N. drjugr = *heavy*.
- Dry3tyn**, sb. = *Lord (God)*, 110. O.E. dryhten.
- Due**, adj. = *merited*, 49. O.F. deu.
- Dumpe**, wk. v. = *plunge*, 362. Cf. Norw. dumpa = *fall*.
- Dure**, wk. v. = *last, continue*, 488. O.F. durer.
- Durre**, pret. pres. v. = *dare*. Pret. durste, 144. O.E. durran — dorste.
- Dust**, sb. = *dust*, 375. O.E. dūst.
- Dyzt**, wk. v. = *prepare*. Indic. pres. 2nd sg. dy3tte3, 488. Part. pret. 49 dy3t. O.E. dihtan.
- Dymly**, adv. = *faintly*, 375. O.E. dimlice.
- Dymme**, adj. = *dark, secret*, 308. O.E. dim.
- Dynge**, adj. = *worthy*, 119. O.F. digne.
- Dynt**, sb. = *stroke, blow*, 125. O.E. dynt.
- Efte**, adv. = *afterwards*, 143. O.E. eft.
- Elde**, sb. = *age*, 125. O.E. eldu.
- Elles**, adv. = *otherwise*, 2. O.E. elles.
- Encroche**, wk. v. = *obtain*. Inf. 18. O.F. encrochier.
- Ende**, sb. = *end*; on ende = *to death*, 426. O.E. ende.
- Enmye**, sb. = *enemy*. Pl. 82. O.F. enemi.
- Enprece, Enpresse**, wk. v. = *oppress*. Indic. pres. 43, 528. O.F. enpresser.
- Enquile**, wk. v. = *receive*. Indic. pres. pl. 39. Prob. O.F. encueiller.
- Entre**, wk. v. = *enter*. Inf. 328. O.F. entrer.
- Er**, adv. = *before*, 28, 212; adv. conj. 204, 476. O.E. ær.
- Erbe**, sb. = *herb*. Pl. 393. O.F. herbe.
- Ere**, sb. = *ear*, 64, 123. O.E. ěare.
- Ernde**, sb. = *message*, 52. O.M. ěrende.
- Est**, sb. = *east*, 133; adj. 434. O.E. ěast[an].
- Euen**, adv. = *just, immediately*, 65. O.E. efne.
- Euer**, adv. = *ever*, 14; = *continually*, 369; = *ever and anon*, 460. O.E. æfre.
- Euer-ferne**, sb. = *common polypody*, 438. O.E. eofof-fearn.
- Face**, sb. = *face*, 214. O.F. face.
- Fader**, sb. = *father*, 92. O.E. fæder.
- Falce**, adj. = *false*, 390. O.F. fals.
- Fale**, adj. = *mercenary, venal?*, 92. See Note.
- Fall**, st. v. = *fall*. Indic. pres. sg. 105; = *be fall*, 178; pret. fel, 215;

- part. pret. fallen, 320. O.E. fallan—fæoll.
- Farandely**, adv. = *pleasantly*, 435. Cf. Lancs. farand = *handsome*. Prob. f. pres. p. of fare, infl. by O.N. fara = *befit*.
- Fare**, sb. = *journey*, 98. O.E. faru.
- Fare**, st. v. = *go*. Inf. 359. O.E. faran.
- Faste**, adv. = *heavily*, 192. O.E. fæste.
- Fasten**, wk. v. = *fasten*. Indic. pres. pl. 102, festne, 273. O.E. fæstnian.
- Fathme**, wk. v. = *grope*. Indic. pres. 273. O.E. fæþmian.
- Fayle**, wk. v. = *fail, be lacking*. Pret. 181. O.F. faillir.
- Fayn**, adv. = *gladly*, 155. O.E. fægen, adj.
- Fayre**, adj. = *fair*, 98; super. 444. O.E. fæger.
- Feche**, wk. v. = *fetch, seek, take*. Indic. pres. sg., He him feches = *He obtains*, 58. O.E. feccan.
- Feld**, sb. = *field*, 435. O.E. feld.
- Fele**, wk. v. = *perceive*. Imp. fele3, 121. O.E. fēlan.
- Fend**, sb. = *enemy*. Pl. 82. O.E. fēond.
- Fer**, adv. = *far*, 126; comp. fyrrē, 116, 424. O.E. fēor.
- Ferde**, sb. = *dread*, 215. Sb. use of ferde, p.p. = *feared*. < O.E. fēran.
- Ferk**, wk. v. = *hasten, get up*. Inf. 187. O.E. fercian.
- Ferslych**, adv. = *fiercely*, 337. O.F. fers + O.E. lice.
- Fest**, wk. v. = *fasten, attach*. Pret. 290. O.N. festa.
- Feþer-beddes**, sb., pl. = *feather-beds*, 158. O.E. feþer-bedd.
- Fettle**, wk. v. = *prepare, set in order*. Indic. pres. 435; part. pret. 38. ? < O.E. fetel = *a girdle*, hence v. = *gird up*. [North. dialect.]
- Fewe**, pro. = *few*, 438, 521. O.E. fēawe.
- Find**, st. v. = *find*. Part. pret. founden, 210. O.E. findan.
- Flay**, wk. v. = *terrify*. Pret. flayed, 215. Lanc. dial. O.E. *flēgan, cf. afligan = *cause to flee*. Cf. O.N. fleygja = *let fly*.
- Fle**, st. v. = *flee*. Part. pret. flownen, 183; flawen, 214. O.E. flēon.
- Flem**, sb. = *onrush?*, 309. ? O.E. flēam = *flight*, cf. O.N. flaumr = *on eddy*.
- Flod**, sb. = *flood*, 126. Gen. flode, 183. O.E. flōd.
- Flode-lotes**, sb. = *the roaring of the waves*, 183. See Lot.
- Flotte**, wk. v. pret. of flote, = *floated*, 248. O.E. flotian.
- Fol**, adj. = *foolish, mad*, 283. O.F. fol.
- Folde**, wk. v. = *enfold*. Pret. 309. O.E. faldan.
- Fole**, sb. = *fool*. Pl. fole3, 121. O.F. fol, adj.
- Folge**, wk. v. = *follow*. Inf. 5. O.E. folgian.
- For**, adv. conj. = *for*, 14; = *because*, 210; for-bi = *more than*, 483; for . . to, with inf. 81, 112; prp. = *on account of*, 172, 491, 497; = *as being*, 509. O.E. for.
- For-clemmed**, wk. v. part. pret. = *starved*, 395. Cf. O.E. beclēmman = *compress*; Dan. klemme.
- Forfare**, wk. v. = *destroy*. Inf. 483. O.E. forfaran.
- Forgif**, st. v. = *forgive*. Inf. 404; pret. for3ef, 407. O.E. forgiefan — *forgeaf*.
- Forme**, adj. = *first*, 38. O.E. forma.
- Forme**, wk. v. = *shape, form*. Pret. 92. O.F. former.
- Forme**, sb. = *formula*, 38. O.F. forme.
- Forsake**, st. v. = *forsake*. Indic. pres. pl. forsaken, 332. O.E. forsacan.
- Forsothe**, adv. = *indeed*, 212. O.E. forsōþ.
- Forth**, adv., of time = *for ever*, ay forth (O.E. ā forþ), 8; of place, 65, 524. O.E. forþ.
- Forth-lepe**, st. v. = *leap forth*. Pret., forth-lep, 154. O.E. hlēapan — hlēop.
- Forþy**, adv. = *therefore*, 211, 328. O.E. for-þy.
- Forþynk**, wk. v. impers. = *repent*. Subj. pres. 495. O.E. forþyncan.
- Forty**, adj. = *forty*, 359. O.E. fēowertig.

Forwrozt, adj. = *laboured, weary*, 163. Part. pret. < O.E. *forwyrcean*.
Fot, sb. = *foot*, 187. Pl. *fet*, 251. O.E. *fōt*.
Founde, wk. v. = *hasten*. Pres. part. *foundande*, 126. O.E. *fundian*.
Frek, sb. = *man*, 181, 187, 483. O.E. *freca* = *warrior*.
Frely, adv. = *freely*, 20; = *exceedingly*, 390. O.E. *frēolice*.
Frelych, adj. = *noble*, 214. O.E. *frēolic*.
Fro, prp. = *from*, 108, 485; adv. conj. = *from the time that*, 243. O.N. *frā*.
Fru, wk. v. = *kick, attack*. Pret. *frunt*, 187. Aphetized form of O.F. *afronter*.
Ful, adv. = *quite, only*, 18, 94, 521. O.E. *full*.
Fully, adv. = *fully*, 359. O.E. *fullice*.
Furst, adv. = *firstly*, 150. O.E. *fyrest*.
Fykel, adj. = *fickle*, 283. O.E. *ficol*.
Fylpe, sb. = *filth, uncleanness*, 290. O.E. *fylp*.
Fynde, st. v. = *find*. Inf. 181; indic. pres. 98; = *seek, pursue*, 107. O.E. *findan*.
Fyrre. See *Fer*.
Fyrst, adv. = *firstly*, 225, 503. See *Furst*.
Fysch, sb. = *fish*. Pl. 143. O.E. *fisc*.
Gaule, sb. = *blemish, spot, shame*, 285; (hence) = *offscourings*. O.E. *gealla*, O.N. *galli*.
Gay, adj. = *fine*, 457. O.F. *gai*.
Gayn, wk. v. = *avail*. Indic. pres. 348; pret. 164. O.N. *gegna*.
Gaynlych, adj. = *gracious*, 83. O.N. *gegn* + O.E. *lice*.
Geder, wk. v. = *gather* (for some effort), *tug*. Indic. pres. pl. 105. O.E. **gæderian*.
Gentryse, sb. = *nobility*, 398 (cf. *Cl.* 1159). O.F. *genterise*.
Gere, sb. = *rigging*, 148. O.E. *gearwe*, O.N. *gervi*.
Gete, st. v. = *get*. Indic. pres. 212. O.E. *getan*, O.N. *geta*.
Gif, st. v. = *give*. Inf. 204; subj. pres. *gef*, 226. O.N. *gifa*, O.E. *gefan*.

Gile, sb. = *gill*, 269. Cf. Dan. *gjeller*, Sw. *gäl*.
Glad, adj. = *happy, glad*, 457. O.E. *glæd*.
Glam, sb. = *word, noise*, 63. O.N. *glamm*, *E.D.D.* *glam* = *crash*.
Glaim, sb. = *filth, rheum*, 269. Obs. origin; cf. O.N. *kleima* = *daub*.
Glette, sb. = *slime*, 269. O.F. *glette*.
Glew, wk. v. = *cry aloud*. Indic. pres. 164. O.E. *glēowian* = *make music*.
Glorye, sb. = *glory*, 94, 204. O.F. *glorie*.
Gloumbe, wk. v. = *look displeased, scowl*. Indic. pres. 94. O.E. **glumian*, cf. Fries. *glumen*.
Glow, wk. v. = *glow, shine*. Adj. *glowande*, 94. O.E. *glōwan*.
Glyde, st. v. = *glide, steal*. Pret. *glod*, 63; subj. pres. 204. O.E. *glīdan*—*glād*.
Glyze, wk. v. = *glance*. Pret. *gly3t*, 453. Cf. Scotch *gley* = *to squint*. O.N. *glia*.
Go, ano. v. = *go*. Indic. pres. sg. *got3*, 280; pret. sg. *3ede*, 355; imper. *go*, 524; part. pret. *gon*. O.E. *gān*.
God, sb. = *God*, 83; gen. *godes*, 26; goddess, 63. O.E. *god*.
Gode, sb. = *wealth, riches*, 20. Pl. *gowde3*, 286. < O.E. *gōd*, adj.
Godly, adv. = *graciously*, 26. O.E. *gōd* + O.N. *liga*.
Godman, sb. = *goodman*, 524. Cf. M.Du. *goedman*.
Godnesse, sb. = *goodness*, 407. O.E. *gōdnes*.
Gome, sb. = *man*, 175. O.E. *guma*.
Gote, sb. = *water-course*. Pl. 310. < O.E. *gēotan* = *pour*. Cf. N. Dial. *goit*. L.G. *gote* = *canal*.
Goud, see *God*.
Gouvernour, sb. = *ruler*, 199. O.F. *gouverneur*.
Grace, sb. = *favour, grace*, 226. O.F. *grace*.
Gracious, adj. = *gracious*, 26. O.F. *gracieus*.
Grame, sb. = *wrath*, 53. O.E. *grama*, cf. O.N. *gremi*.
Graunt, wk. v. = *give, grant*. Pret. 240. O.F. *granter*.

Graype, wk. v. = *prepare, avail*.

Subj. imp. 53. Cf. N.Dial. grade.

O.N. greiþa.

Grayþly, adv. = *readily, truly*, 240.

N.Dial. gradely. O.N. greiþliga.

Gre, sb. = *will, pleasure*, 348. O.F.

gre < gret < Lat. gratum.

Gref, sb. = *grief*, 83. O.F. gref.

Greme, wk. v. impers. = *displease*.

Pres. subj. 42. O.E. gremian.

Grene, adj. = *green*, 447. O.E.

grēne.

Grete-cloþ, sb. = *mainsail*, 105.

Probably square. O.E. grēat + segl.

Greue, sb. = *thicket*. Pl. 439. O.E.

græf, grāf. In mod. dialects this

form appears to be confined to

Lancashire. It was formerly used

as a term for divisions in the Forest

of Rossendale.

Greue, wk. v. = *displease*. Inf. 112;

part. pret. 171. O.F. grever.

Grounde, sb. = *ground*, 361. O.E.

grund.

Groundlez, adj. = *bottomless*, 310.

O.E. grundlēas.

Grow, st. v. = *grow*. Inf. 443.

O.E. grōwan.

Grychchyng, sb. = *complaining*,

murmuring, 53. < O.F. grochier

= *growl*.

Gryndel, adj. = *angry*, 524. Cf.

O.N. grimd; grindill = *howling*

storm.

Gufer, sb. = *gulf*. Pl. 310. O.F.

gouffre, golfre.

Gult, sb. = *guilt*, 404. O.E. gylt.

Gut, sb. = *intestine*. Pl. 258. O.E.

guttas.

Gyde-rop, sb. = *rope for steadying*

vessel. Pl. 105. O.F. guide +

O.E. rāp. Cf. O.F. guis = *a rope*

for guiding and steadying the part

of vessel likely to be carried away.

Gyfte, sb. = *gift*, 335. O.N. gift.

Gyle, sb. = *guile*, 285. O.F. guile.

Gylty, adj. = *guilty*, 175, 210.

O.E. gyltig.

Gyn, sb. = *craft, boat*, 146. O.F.

engin.

Hacheche, sb. = *hatch of a ship*. Pl.

179. O.E. hæcc.

Haf. See Haue.

Halde, vb. See Holde.

Hale, wk. v. = *tug*. Pret. pl. 219.

O.F. haler.

Half, sb. = *side, half*, 434. O.E. half.

Halle, sb. = *hall*, 272. O.E. hall.

Halyday, sb. = *holy day*, 9. O.E.

hālig-dæg.

Hande, sb. = *hand*. See Hond.

Happe, sb. = *fortune*, 11. Cf. O.N.

happa.

Happe, wk. v. = *cover*. Part. pret.

450. N.dial. hap = *cover*. "Origin

unknown; its distribution from

E. Anglia and Lancs. to Scotland

seems to point to Norse origin."—

N.E.D.

Happen, adj. = *happy*, 13, 17. Cf.

O.N. heppinn.

Harme, sb. = *injury, harm*, 17.

O.E. harm.

Haspe, wk. v. = *fasten*. Pret. 381;

p.p. haspede, 189. O.E. hæspian.

Haste, sb. = *haste*, 217. O.F. haste.

Hastif, adj. = *hasty*, 520. O.F.

hastif.

Hatel, adj. = *fierce*, 367, 481. O.E.

hatol, hetol.

Hater, sb. = *clothing*, 189. O.E.

hætera.

Hapel, sb. = *noble(man)*, 217. <

O.E. æpel[ing]?

Hatte, st. v., only relic of Old

Teutonic Passive = *be called*. Indic.

pres. sg. hatte, 35; hy3t, 11. O.E.

hätte—hätton.

Haue, v. aux. = *have*. Inf. 16; haf,

424; indic. pres. sg. hat3, 411,

pl. han, 13, haf, 193; pret. 112;

subj. pres. haue, 282; imperf.

subj. 34. O.E. habban—hæfde.

Hauen, sb. = *haven*, 108. O.E.

hæfen.

Haunte, wk. v. = *practise, haunt*.

Indic. pres. pl. 15. ? O.F.

haunter.

Hay, sb. = *hay*, 394. O.N. hey.

Hayrez, sb. = *shirts of hair cloth*,

373. O.F. haire.

He, pro. = *he*, 65, gen. 276, acc.

hym, 63; = *himself*, 114; pl. acc.

hym, 331, hem, 3; gen. hores,

14, 28; dat. 11, 75. Reflex. =

themselves, 58; adj. = *their, her*,

103, 17, 162, 135.

Hed, sb. = *head*, 217; heued, 319, 486. O.E. hēafod.

Hef, st. v. = *raise, lift*. Pret. sg. and pl. hef, 477, 219. O.E. hebban—hōf.

Hege, adj. = *high*, 463. O.E. hēah.

Hele, sb. = *salvation, safety*, 92, 335. O.E. hēlo.

Hele, sb. = *heel*, 271. O.E. hēla.

Hell, sb. = *hell*, 275. O.E. hell.

Hellen, adj. = *of hell*, 306.

Helme, sb. = *tiller, wheel*, 149. O.E. helma = *rudder*.

Helpe, st. wk. v. = *help*. Ger. inf. to helpen, 219. Simp. inf. 222, 496. O.E. helpan.

Hende, adj. = *gracious*, 398. O.E. [ge]hende.

Hens, adv. = *hence*, 204. O.E. heon(an) + es.

Hent, wk. v. = *receive, seize*. Inf. 178; indic. pres. 189. O.E. hentan.

Hepe, sb. = *heap*, 149. O.E. hēap.

Here, adv. = *here*, 171, 336; heere, 520; herein, 364. O.E. hēr.

Here, wk. v. = *hear*. Inf. 140; indic. pres. sg. 123; pret. sg. 9. O. Ang. hēran.

Herze, wk. v. = *harry, drive forcibly*. Part. pret. 178. O.E. hergian.

Herk, wk. v. = *hark, listen*. Imper. 431. O.E. *hercian.

Hert, sb. = *heart*, 13. Pl. herttes, 2; = *middle of the sea*, 308. Cf. Jo. ii. 3, marginal note (A.V.). Vulgate, "in maris corde." O.E. heort.

Hete, wk. v. = *threaten, command*, 336. O.N. heita. See Hatte.

Hete, sb. = *heat*, 477. O.E. hēto.

Heter, adj. = *rough*, 373. Lanc. Oldham, heter = *rough* (of dogs). Source unknown. Cf. M.L.G. better = *cruel, hating*.

Heterly, adv. = *fiercely, vehemently*, 381, 477. Cf. Lancs. heter = *eager, keen*. See above.

Heþyng, sb. = *scorn*, 2. O.N. hēþing.

Heued. See Hed.

Heuen, sb. = *heaven*, 185. O.E. heofon.

Heuen-ryche, sb. = *kingdom of heaven*, 14. O.E. heofon-ryce.

Heuy, adj. = *burdened, heavy*, 2. O.E. hefig.

Hidor, sb. = *fear*, 367. O.F. hidor.

Hit, pro. neut. = *it*. Acc. 47; gen. hit, 12, 267; dat. hit, 85. Indef. hit arn = *they are*, 38, 40. O.E. hit.

Hitte, wk. v. = *move, turn, dart*. Pret. 289, 380. O.N. hitta.

Ho, pro. pers. fem. = *she*. Nom. 4, 473; dat. hir, 42; acc. reflex. hir, 41. O.E. hēo.

Hol, adj. = *whole*, 335. O.E. hāl = *safe*.

Holde, st. v. = *hold*. Inf. holde, 14, 336. Indic. pres. sg. 3; halde3 out = *goes out*, 434; pl. haldes, 321; part. pres. haldande, 251; part. pret. halden, 333, 522. O.E. healdan—hēold.

Hole, sb. = *hole*, 306. O.E. hol.

Holy, adj. = *holy*, 60. O.E. hālig.

Hond, sb. = *hand*. Hande, 512; pl. 131. O.E. hand.

Hond-myzt, sb. = *power, dexterity*, 257. Cf. O.E. hand-mægen.

Honde-work, sb. = *handiwork*, 496. O.E. hand[ge]weorc.

Hope, wk. v. = *hope, believe*. Indic. pres. pl. 123. O.E. hopian.

Hores, adj. pro. = *theirs*, 14.

Horse, sb. = *horse*, 394. O.E. hors.

Hot, adj. = *sharp, severe*, 481. O.E. hāt.

Hourlande, wk. v. pres. part. = *hurling*; = *whirling*, 271. See Hurle.

Hourle, sb. = *rushing of water, whirlpool*, 319. Origin(?). Cf. Du. horrelen = *hurl*; or cf. Fries. hurrel = *a gust of wind*.

Hous, sb. = *house*, 328. O.E. hūs.

How, adv. = *how*, 10. O.E. hū.

Howre, sb. = *hour*, 498. O.F. hure, ure.

Huge, adj. = *great*, 264. O.F. ahuge.

Hunger, wk. v. = *hunger*. Indic. pres. pl. 19. O.E. hyngnan, influenced by hunger.

Hurle, wk. v. = *hurl*. Pret. 149; part. pres., see Hourlande.

Hurrok, sb. = *either (1) some part of the hold of a ship, e.g. the lower flooring in the stern, where the*

filth, etc. collects, or (2) the cargo or place for the cargo. See Note. Deriv. uncertain. Cf. O.E. *purroc*, and Dutch *durck* = "the bottom or sink of a ship where all the water and filth runs to"—Hexham's *Netherdutch Dict.*, 1675.

Hurt, wk. v. = *injure*. Part. pret. 2. O.F. *hurter*.

Hyde, wk. v. = *conceal, hide*. Inf. 479. O.E. *hȳdan*.

Hyȝe, adj. = *high*, 9, 93, 142; on *heȝe*, 463. O.M. *hēh*.

Hyȝe, wk. v. = *hasten, hie*. Pret. 217. O.E. *hīgian*.

Hyȝt, sb. = *hope*, 219. O.E. *hyht*.

Hyrne, sb. = *corner*, 178. O.E. *hyrne*.

Hyure, sb. = *hire, remuneration*, 56. O.E. *hȳr*.

I, pers. pro. = *I*, 9, 36, etc.; acc. me, 78; dat. 46; pl. nom. we, 401; acc. 198; dat. vus, 404. O.E. *ic*.

If, conj. 30; 3if, 49. O.E. *gif*.

Ilk, adj. = *same, very*, 131, 361. O.E. *ilca*.

Ille, adj. = *ill*, 8, 203. O.N. *illr*.

Ilyche, adv. = *alike, equally*. Euer *ilyche*, 161, 369. O.E. *gelice*.

In, prp. = *in, on*, 79, 516, 312; = *into*, 79; into = *to*, 224, 87; = *among*, 121; = *with*, 30; adv. 33; of cause, 172. O.E. *in*.

Innoȝe, adv. = *enough*, 528. O.E. *genōh*.

Iwysse, adv. = *truly, indeed*, 69, 464. O.E. *gewis*.

Janglande, wk. v. pres. part. = *grumbling*, 90. O.F. *jangler* = *chatter*.

Jape, sb. = *joke, trick, deceit*, 57. O.F. **jape*.

Jentyle, sb. = *gentile*. Gen. pl. 62. O.F. *gentil*.

Jolef, adj. = *glad*, 241. O.F. *jolif*.

Journay, sb. = *journey*; = *one day's journey*, 355. Vulg. "itinerare diei unius." O.F. *urnee*.

Jowke, wk. v. = *sleep*. Pret. 182. O.F. *jouquier*.

Joye, sb. = *joy*, 241, 525. O.F. *joie*.

Joyful, adj. = *joyful*, 109. O.F. *joie* + M.E. *ful*.

Joylez, adj. = *joyless*, 146. O.F. + M.E. *les*.

Joyne, wk. v. = *enjoin, appoint*. Part. pret. 62. O.F. *joindre*.

Joynt, wk. v. part. past of *joyne* (above) = *added, entire*, 355.

Jue, Jwe, sb. = *Jew*, 109, 182, 245. O.F. *Gieu*.

Jugge, wk. v. = *judge*. Inf. 224, 413. O.F. *jugier*.

Juis, sb. = *doom, judgement*, 224. O.F. *juise*.

Kark, sb. = *sorrow*, 265. N.F. *karke*, lit. = *a load, a charge*, cf. cargo (?).

Kenne, wk. v. = *know*. Inf. 357. O.E. *cennan*.

Kepe, wk. v. = *care*. Pret. 464. O.E. *cēpan*.

Kest, wk. v. = *cast*. Inf. 154. Indic. pres. pl. = *cast out*, *kest*, 153; part. pret. 314; indic. pret. = *uttered*, 415. O.N. *kesta*.

Keuer, wk. v. = *recover, obtain*. Inf. 223; pret. 485. N.F. [re]cēvrir.

Know, st. v. = *know*. Pret. *knew*, 265, 417; inf. = *acknowledge*, *cnawe*, 519. O.E. *cnāwan*.

Kyd, wk. v. pret. of M.E. *kīpen* = *make known, instruct*, 118. O.E. *cȳpan*—*cȳpde*.

Kynde, sb. = *nature, kind*, 40. O.E. **cynd*.

Kyng, sb. = *king*, 118. O.E. *cyning*.

Kystte, sb. = *chest*. Pl. 159. Lancs. and Yorks. dials. Cf. O.N. *kista*, O.E. *cist*.

Kyth, sb. = *region, land*. Pl. 18, 377; sg. *kyth*, 462. O.E. *cȳp*.

Lachche, wk. v. = *take, receive*. Inf. 322; imp. *lach out* = *snatch away*, 425. O.E. *læccan*.

Ladde, sb. = *fellow, man*, 154. Obsc. orig., *N.E.D.* suggests *ladde*, p.p. = *one led*.

Ladde-borde, sb. = *larboard*, 106. < *lade-borde* = *loading board*? ?O.E. *hladan*.

Ladye, sb. = *lady*, 30. O.E. hlæfdige.
Laze, wk. v. = *laugh*. Pret. 461. O.M. hlæhhan.
Lance, wk. v. = *utter*. Imp. 350; pret. 489. O.F. lancer. Perhaps we should read Lauce.
Laste, wk. v. = *endure, last*. Indic. pres. sg. 425. O.E. læstan.
Laste, adj. = *last*, 38; vpon laste = *at last*, 320. O.E. lātost, super. of læt.
Laste, sb. = *crime*. Pl. 198. O.N. löstr.
Late, adj. = *tardy, late*, 419. O.E. læt.
Laue, wk. v. = *scoop out*. Inf. 154. O.E. lafian.
Lawe, sb. = *law*, 259. Late O.E. lagu < O.N. lög, pl. of lag.
Lawles, adj. = *lawless*, 170. Cf. Lawe.
Lay, wk. v. = *lay, place*. Subj. pres. 174; pret. layden in = *placed themselves*, 106; p.p. layde, 37. O.E. lecgan.
Layk, sb. = *activity*, 401. O.N. leikr.
Layte, wk. v. = *seek*. Inf. 180. Indic. pres. sg. 201, 277. O.N. leita, cf. O.E. wlätian.
Layth, adj. = *loathsome*, 401. O.N. leipr.
Le, sb. = *shelter, protection*, 277. O.E. hléo.
Lede, wk. v. = *lead, proclaim*. Inf. 428. O.E. lædan.
Lede, sb. = *man, prince, god*, 168, 448, 489. Pl. 330. O.E. lēod.
Lef, sb. = *leaf*, 447. Pl. leue3, 453, leues, 466. O.E. læaf.
Lefsel, sb. = *a leafy shelter, a bower*, 448. "Levecel beforne a wyndow. *Umbraculum*." — Prompt. Parv. O.E. læaf + sæl, cf. Sw. löfsel, Dan. lövsel.
Lege, adj. = *liege*, 51. O.F. lige, liege.
Lende, wk. v. = *arrive*. Pret. lent, 201. O.E. lendan.
Lene, wk. v. = *grant, lend*. Part. pret. lent, 260. O.E. lænan.
Lenge, wk. v. = *dwell, abide*. Inf. 42. Indic. pret. 281. O.E. lengan.

Lenger. See Longe.

Lent, wk. v. = *lent*, 260. O.E. lænan.

Lepe, st. v. = *leap*. Pret. lep, 179. O.E. hlēapan—hlēop.

Les, adj. = *false*, 428. O.E. lēas.

Lese, wk. v. = *lose*. Part. pret. lest, 88. O.E. lēosan.

Let, wk. v. = *leave, let*. Indic. pres. pl. letten, 216. O.E. lætan.

Lepe, wk. v. = *calm, temper*. Infin. 3. Cf. Du. [un]lede.

Lepe, sb. = *abating, cessation*, 160. Cf. Du. [un]lede.

Leue, wk. v.t. = *trust, believe in*. Inf. lyue, 259, 519; indic. pres. sg. 170; pl. 404. O.M. [ge]lēfan.

Leue, wk. v. = *leave*. Indic. pres. sg. 88; pl. leuen, 401; pret. pl. laften, 405. O.E. læfan.

Lo, interj. = *lo!* 113. O.E. lā.

Lode, sb. = *path*, 156; on lode = *in my guidance*, 504. O.E. [ge]lād.

Lodes-man, sb. = *pilot*, 179. O.E. lādmann.

Lodlych, adj. = *loathsome*, 230. O.E. lāplic.

Lof, sb. = *value*, 448. O.E. lof.

Lof, 30, see Loue.

Lofe, sb. = *luff of a ship*. The word somewhat later may mean "*the part of the ship towards the wind*" (*N.E.D.*), and probably is so used here, 106. O.F. lof (*N.E.D.*). Cf. Swed. lof, Du. loef. "Li un s'enforcent al vindas, li autre al lof"—Wace, *Brut*, 11490.

Loft, sb. = *air*; on lofte = *on high*, 449. O.N. lopt. Cf. O.E. lyft.

Loze, sb. = *water, sea*, 230. O.Ang. lūh.

Logge, sb. = *lodge*, 461. O.F. loge.

Loke, wk. v. = *look*. Pret. 447, 461; = *guarded*, 504; part. pres. 458. O.E. lōcian.

Loken, st. v. part. pret. = *locked*, 350. O.E. lūcan—lēac.

Loltrande, wk. v. pres. part. = *lolling*, 458. But perhaps loitrande; or cf. Eng. dialect lolt.

Lome, sb. = *loom, vessel*, 160. O.E. [ge]lōma.

Lond, sb. = *country*, 201; *lont*, 322. O.E. *land*.
Longe, adj. = *long*, 217; = *large*, 505; compar. *lenger*, 428; adv. *ful longe*, 504; *longe*, 260, 488. O.E. *lang*—*lengra*.
Lont, see *Lond*.
Lord, sb. = *Lord*, 51. O.E. *hlāford*.
Lore, sb. = *teaching*, 350. O.E. *lār*.
Lose, wk. v. = *destroy*; inf. 198; = *lose*, 364; part. pret. 515. O.E. *losian*.
Losse, sb. = *ruin*, 174. O.N. *los*.
Losynger, sb. = *traitor*, 170. O.F. *losengere*.
Lot, sb. = *sound*, 161. O.N. *lāt*.
Lote, sb. = *lot*, 173, 180; pl. = *portions allotted by Fate*, 47. Cf. *Lindisf. Gospel*, Luke xv. O.E. *hlōt*.
Loud, adj. = *loud*, 161. O.E. *hlūd*.
Loude, adv. = *loudly*, 175. O.E. *hlūde*.
Loue, wk. v. = *love*. Pret. 168. O.E. *lufian*.
Louyng, sb. = *praising*, 237. < O.E. *lofung*.
Lovue, wk. v. = *propose*. Indic. pres. 173. Cf. O.Sw. *lofva*; Lancs. *lofe*, vb.
Luche, wk. v. = *pitch*. Indic. pl. 230. Origin unknown.
Lur, sb. = *loss*, 419. O.E. *lyre*.
Lurkke, wk. v. = *lurk*. Indic. pres. 277. Cf. Norw. *lurka*, Fries. *lurken* = *to shuffle along*.
Luper, adj. = *bad*, 156, 198; adv. 500. O.E. *lȳper*.
Lyf, sb. = *life*, 515. Dat., on *lyue* = *alive*, 51, 293. O.E. *lif*.
Lyft, adj. = *left*, 515. O.E. *lyft*.
Lyze, st. v. = *lie*. Indic. 3rd pres. sg. *lys*, 458. O.E. *licgan*.
Lygge, wk. v. = *lie*. Pret. 184. O.N. *liggia*.
Lyzten, wk. v. = *lighten*. Inf. 160. O.E. *lihtan* + suffix *-en*.
Lyztly, adv. = *easily*; = *perchance*, 88.
Lyztloker = *sooner*, 47. (Cf.) O.M. *lehtlice*; adv. comp. of *lyztly*.
Lyke, wk. v. = *like*; indic. 3rd sg. impers. 42; inf. 47. O.E. *lician*, impers.

Lyknyng, sb. = *copying*, 30. < O.E. *licnian*. Cf. Sw. *likna* = *liken*.
Lylle, wk. v. = *tremble, quiver*. Pret. 447. (Origin unknown.) ? Cf. Du. *lillen* = *quiver*.
Lympe, st. v. = *befall*. Indic. pres. sg. 174; pret. (wk.) *lymped*, 265; part. pret. *lumpen*, 520. O.E. *limpan*—*lamp*.
Lyst, wk. v. impers. = *it pleases*. Subj. pres. 3rd sg., *lyst*, 42. O.E. *lystan*.
Lyttle, adj. = *little*, 59; adv. 94; pro. 492. O.E. *lȳtel*.
Lyue, see *Leue*.
Lyuye, wk. v. = *live*. Indic. pres. sg. 364. O.E. *lifian*.
Mache, wk. v. = *match, make friends with*. Indic. pres. 3rd sg. 99. < O.E. [ge]mæcca, sb.
Madde, adj. = *mad*. Idiomatic, for *madde* = *as being mad*, 509. O.E. [ge]mædd, p.p.
Magt, sb. = *power*, 112; *myȝt*, 257. O.E. *mæht*, *miht*.
Make, wk. v. = *render, make*. Inf. 50; indic. pres. 99; pret. sg. 63; *maked*, 303; imperf. subj. sg. 54; part. pret. 209. O.E. *macian*.
Maker, sb. = *maker, creator*, 482. O.E. **macere*, Sw. *makere*.
Malicious, adj. = *malicious*, 522. O.F. *malicius*.
Malskred, wk. v. part. = *bewildered*, 255. O.E. **malscrian*, cf. *mal-scrung*.
Malyce, sb. = *malice*, 4; *malys*, 70. A.N. *malice*.
Manace, wk. v. = *threaten*. Inf. 422. A.F. *manasser*.
Maner, sb. = *manner, kind*, 22. A.N. *manere*.
Manse, wk. v. = *curse*. Part. pret. as adj. 82. O.E. [a]mānsod, part.
Mantyle, sb. = *mantle*, 342. O.F. *mantel*, cf. O.E. *mentel*.
Marre, wk. v. = *perish*. Indic. pres. 172; pret. = *fretted*, 479; part. pret. 474. O.E. *merran*.
Maryner, sb. = *sailor*. Pl. 199. A.N. *mariner*.
Masse, sb. = *mass*, 9. O.E. *mæsse*.

Mast, sb. = *mast*, 150. O.E. *mæst*, O.N. *mastr*.
Matere, sb. pl. 503 = *matter*, the primal elements, *materia ex qua*. O.F. *matere*, infl. by Lat. *materies*.
Maugre, **Maugref**, prp. = *in spite of*, to the detriment of, 44, 54. O.F. *maugré*.
Mawe, sb. = *belly*, 255. O.E. *maga*.
May, pret. pres. v. = *may*. Pres. sg. 3; pret. sg. *mo3t*, 232, 479; pret. pl. *my3t*, 100, 423. O.E. *mugan*, *mæg*—*mihte*.
Mayntyne, wk. v. = *practise*. Ger. inf. 523. O.F. *maintenir*.
Mayster, sb. = *master*, 10. Pl. 329. O.F. *maistre*. Cf. O.N. *meistare*.
Maystery, sb. = *advantage*, 482. O.F. *maistrie*.
Me, pro., used emphatically 1st pers. 36; 2nd, 72; 3rd, 108; pro. reflex. 36. O.E. *me*.
Mede, sb. = *reward*, 11, 55. O.E. *mēd*.
Mekenesse, sb. = *meekness*, 15, 31. O.N. *miukr* + M.E. *nes*.
Mele, wk. v. = *speak*. Indic. pret. sg. 10; part. pret. 329. O.E. *mēlan*.
Mercy, sb. = *mercy*, 22, 287. A.N. *merci*.
Mercyable, adj. = *merciful*, 238. O.F. *merciabie*.
Mere, sb. = *boundary*, 320. O.E. [*ge*] *mære*.
Mere, sb. = *lake*, *sea*, 112. O.E. *mere*, cf. O.N. *marr*.
Merk, sb. = *darkness*, 291. O.N. *myrkr*, adj., O.E. *myrc*.
Meruayl, adj. = *marvellous*, 81. O.F. *merveil*.
Meschef, sb. = *harm*, 209, 483. O.F. *meschef*.
Message, sb. = *message*, 81. A.N. *message*.
Mester, sb. = *need*, 342. O.F. *mestier*.
Mesure, sb. = *moderation*, 295. A.N. *mesure*.
Mete, adj. = *fit*, *meet*, 240. O.E. [*ge*] *mēte*.
Mete, wk. v. = *meet*. Indic. pret. sg. *mette*, 356; pl. *metten*, 145. O.E. *mētan*.

Meyny, sb. = *company*, *followers*, 10. Cf. :—
 “For why wycked doers & synful poore men
 Ben called the leste of Godes menyne.”—W. de W.
 O.F. *meyné*.
Miry, adj. = *pleasant*, 31. O.E. *myrig*.
Mo, adj. = *more*, 180. O.E. *mā*.
Mody, adj. = *brave*, 422. O.E. *mōdig*.
Mogt. See *May*.
Molde, sb. = *earth*, 479. Pl. on *molde3* = *in earth*, 494. O.E. *molde*.
Mon, **Man**, sb. = *man*, 495. Gen. *monnes*, 156; dat. 81, 43. O.E. *man*.
Mone, sb. = *moon*, 167. O.E. *mōna*.
Mony, adj. = *many*, 18, 96; sg. 154. O.E. *manig*.
More, adj. comp. = *greater*, 114. O.E. *māra*.
Mot, pret. pres. v. = *may*, *must*. Indic. pres. 3rd, 44; pret. 1st, 55. O.E. *mōt*—*mōste*.
Mote, sb. = *mote*, 268, 456. O.E. *mot*.
Mote, sb. = [*fortified*] *city*, 422 (cf. *Gaw.* 635). O.F. *mote*.
Mountance, sb. = *value*, 456. O.F. *montance*.
Mounte, sb. = *mountain*, 320. O.F. *mont*.
Mounte, wk. v. = *amount*. Indic. pres. sg. *mountes to no3t* = *has no value*, 332. O.F. *monter*.
Mourne, wk. v. = *mourn*, *complain*. Indic. pres. 3rd sg. 508. O.E. *murnan*.
Much, pro. = *much*, 44; adj. = *great*, 70, 409; comp. *more*, 53; wel *more* = *greater*, 114. O.E. *micel*—*māra*.
Mukel, adj. = *great*, 268, 324. O.N. *mikell*.
Mun, sb. = *mouth*, 44. O.N. *munnr*.
Munster, sb. = *minster*, 268. Eccles. Lat. *monasterium*. O.E. *mynster*.
My, **Myn**, adj. = *my*, 8, 40. O.E. *min*.
Mydde3, prp. = *midst*. In *mydde3*, 380. O.E. *midd(an)* + *es*.

Myzt. See Ma3t and May.

Myldē, adj. = *mild*, 400. O.E. milde, O.N. mildr.

Mynde, sb. = *mind*, 73, 115. O.E. [ge]mynd.

Myre, sb. = *mire*, 279. O.N. mýrr.

Mysdede, sb. = *misdeed*, 287. O.E. misdēd.

Mysse, sb. = *offence*, 420. Cf. O.N. missa, v.

Mysse-payēd, wk. v. part. pret. = *displeased*, 399. O.F. mespaier.

Nade=ne hadde, 257.

Na3t. See Ny3t.

Naked, adj. = *naked*, 95. O.E. nacod.

Nappe, wk. v. = *sleep*. Inf. 465. O.E. hnæppian.

Nas. See Be.

Naue, sb. = *interior* (cf. Milton, "navel of this hideous wood"), 278. O.E. nafela.

Nauper, adv. = *neither*, 392. O.E. nāhwæper.

Ne, adv. = *not*, 54; conj. (?) = *than*, 231. See Note. O.E. ne.

Nede, adv. = *of necessity*, 44; nedes, 45. O.M. nēde, nēdes.

Nedle3, adj. = *needless, useless*, 220. O.E. nēd + lēas.

Ne3e, wk. v. = *approach*. Pret. 352, 465. O.M. nēgan.

Nel=ne wille, 188. See Will.

Ner, adv. comp., of degree, 169 = *almost*; of place, nerre = *nearer*, 85. O.M. nēh—nēar.

Neuer, adv. = *never*, 109. O.E. næfre.

Nobel, adj. = *noble*, 531. O.F. noble, nobile.

No3t, pro. or adv. = *naught, not*, 6, 113, 513. O.E. nāwt.

Nok, sb. = *nook, corner*, 278. Obsc. origin.

No-kynne3, sb. gen. = *of no sort*, 346. O.E. nān[es]+cynnes.

Nolde, 91. See Will.

Non, adj. pro. = *not any*, 91; no, adj. 112, with double negative; adv. degree, 116. O.E. nān.

North, adj. = *north*, 451. O.E. norþ.

Nos, sb. = (?) *a projecting or open end*, 451. See Note.

Note, sb. = *occupation*, 220. O.E. nota = *use*.

Noþyng, sb. = *nothing*, 91. O.E. nān + þing.

Nouþe, adv. = *now*, 414. O.E. nū-þā.

Nowhere, adv. 278. O.E. ne + āhwēr.

Noys, sb. = *noise*, 137; noyse, 490. O.F. noise.

Nye, sb. = *trouble*, pl. 76. O.F. ennui, with apphaeresis.

Ny3t, sb. = *night*. Pl. ny3t, 294; na3t, 352, 465. O.E. niht.

Nyl. See Will.

Nyme, st. v. = *take*. Imper. nym, 66; part. pret. nummen, 76, 95; nomen, 360. O.E. niman—nōm.

Of, prp. = *from*, 128; = *out of*, 306, 472, 494; = *on* (haue pite), 282; partitive gen. 380, 460, 308; origin = *by, from*, 443; = *off*, 379. O.E. of.

Offer, wk. v. = *offer*. Inf. 335. O.E. offrian.

Ofte, adv. = *often*, 1, 531. O.E. oft.

On, prp. = *in, on*, 9, 133, 184, 242, 510; with dat. 51; = *of*, 392 (idiom used in Lancs.); = *concerning*, 376; on ende = *to death*, 426; adv. 131. O.E. on.

On, one, a, an, adj. pro. 38, 39, 40; vche on, 4; = *single, only*, 208, 216, 291; pro. 34, 240, 354.

Onhelde, wk. v. = *recline*. P.p. 185. O.M. onheldan, cf. O.S. hælla = *put in slanting position*; O.N. hallr = *inclined*.

Onhit, wk. v. = *strike*. Part. pret. 411. O.E. an + O.N. hitta.

On-round, adv. = *around*, 147. O.E. an- + O.F. rund.

Open, wk. v. = *open*. Pret. 250. O.E. openian.

Ore, sb. = *oar*. Pl. 217. O.E. ār.

Orisoun, sb. = *prayer*, 328. O.F. orisun.

Osse, wk. v. = *show, prove*. Pret. 213. Lanc. = *try, prove*. Origin unknown (*N.E.D.*).

- Oþer**, adj. pro. = *or*, 50 etc.; = *other*, 66; = *some*, 121; non oþer, 348; = *anything else*, 397; pl. 483; oþer . . . oþer = *either . . . or*, 52. þat on . . . þat oþer (cf. Lancs. tone, . . . tother), 512. O.E. *oþer*.
- Ouer-borde**, adv. = *overboard*, 159. O.E. *ouer-bord*.
- Ouer-tan**, st. v. part. pret. 127. See Ta.
- Out-tulde**. See Tulte.
- Owen**, adj. = *own*, 286. See also On. O.E. *āgen*.
- Oxe**, sb. = *ox*, 394. O.E. *oxa*.
- Parform**, wk. v. = *accomplish*. Pret. 406. O.F. *parfournir* (infl. by form).
- Passage**, sb. = *passage*, 97. O.F. *passage*.
- Passe**, wk. v. = *pass*, 90. Indic. pres. 393. O.F. *passer*.
- Pasture**, sb. = *pasture*, *food*, 393. O.F. *pasture*.
- Patience**, **Pacyence**, sb. = *submission*, *patience*, 1, 45, 531. O.F. *patience*.
- Paye**, sb. = *pay*, 99. O.F. *paie*.
- Payne**, vb. = *pain*, 525. O.F. *peiner*.
- Penaunce**, sb. = *penance*, 31, 530. O.F. *penance*.
- Peple**, sb. = *people*, 371. O.F. *pueple*.
- Peril**, sb. = *peril*, 114; pl. *peryles*, 85. O.F. *peril*.
- Pese**, sb. = *peace*, 25, 33. A.N. *pes*.
- Pike**, wk. v. = *gather*, *crop*, *pick*. Subj. pres. 3rd, 393. O.E. *pican*.
- Pitee**, sb. = *pity*, 31; *pete*, 327. O.F. *pitee*.
- Pitosly**, adv. = *piteously*, 371. O.F. *piteus* + M.E. *ly*.
- Place**, sb. = *place*, 370, 507. O.F. *place*.
- Plant**, wk. v. = *plant*, *found*. Pret. 111. O.E. *plantian*, O.F. *planter*.
- Play**, wk. v. = *play*. Indic. pres. sg. 319; inf. 36 = *exercise myself with*. O.E. *plegan*.
- Playfere**, sb. = *playfellow*. Pl. 45. O.E. *plega* + [ge]fēra.
- Playn**, adj. = *unobstructed*, 439. O.F. *plain*.
- Plese**, wk. v. = *please*. Pret. 376. O.F. *plesir*.
- Pleyn**, wk. v. = *mourn*. Indic. pres. sg. 376; pret. 371. O.F. *plaindre*.
- Plyande**, wk. v. part. pres. = *swaying*, 439. O.F. *plier* = *bend*.
- Plyt**, sb. = *plight*, 114. O.E. *pliht*.
- Poplande**, adj. = *heaving*, *bubbling*, 319. Frequentative of *pop*; cf. Du. *popelen* = *murmur*.
- Port**, sb. = *harbour*, 90, 97. O.E. *port*.
- Poruay**, wk. v. = *provide*. Inf. 36. O.F. *purveier*.
- Pouert**, **pouerte**, sb. = *poverty*, 13, 31, 528. O.F. *poverte*.
- Powl**, sb. = *deep waters*, Pl. 310. O.E. *pōl*.
- Poynt**, sb. = *matter*, *point*, 1, 35, 531. At þe poynt = *at the moment*, 68. O.F. *point*.
- Pray**, wk. v. = *pray*. Indic. pres. 225; part. pres. 327. O.F. *preier*.
- Prayer**, sb. = *prayer*, 303, 412. O.F. *preiere*.
- Prayse**, wk. v. = *praise*. Inf. 47. O.F. *preiser*.
- Preche**, wk. v. = *preach*. Inf. 81. O.F. *prechier*.
- Prelate**, sb. = *prelate*, 389. O.F. *prelat*.
- Prest**, sb. = *priest*, 389. O.E. *prēost*.
- Prest**, adj. = *ready*, 303. O.F. *prest*.
- Preue**, wk. v. = *prove*. Inf. 530. O.F. *pruever*.
- Preue**, adj. = *proof*, *steadfast*, 525. O.F. *pruevé*.
- Prince**, sb. = *prince*, 225; *prynce*, 282. O.F. *prince*.
- Proferere**, wk. v. = *profer*. Refl. = *presents herself*. Indic. pres. sg. 41. O.F. *proferer*.
- Prophete**, sb. = *prophet*, 62, 85. O.F. *prophete*.
- Prysoun**, sb. = *prison*, 79. A.N. *prisun*.
- Psalme**, sb. = *psalm*, 120. Lat. *psalmus*. O.F. *psalme*; cf. O.E. *sealm*.
- Pure**, adv. = *completely*, *fiercely*, 319. O.F. *pur*.
- Put**, wk. v. = *put*. Indic. pres. pl. 79; p.p. *put in* = *inserted*, 33; *put to* = *brought to*, 35; *put vter* =

- ejected* (cf. O.E. *pȳtan ūt*), 41.
Late O.E. *putian*.
- Pyne**, sb. = *penance*, 423. See below.
- Pyne**, sb. = *torment, pain*, 43; pl. 91. O.E. *pin*.
- Pyne**, wk. v. = *shut up, fasten*. Indic. pres. pl. 79. Cf. O.E. *pennian* = *fasten with a pin*; *pyn-dan* = *enclose*.
- Qued**, sb. = *evil, ill*, 4. O.E. *cwēad*.
- Quelle**, wk. v. = *subdue, kill*. Indic. pres. sg. 3, 4; pret. 228. O.E. *cwellan*.
- Quen**, adv. = *when*, 175; when, 88. O.E. **hwænne, hwanne*.
- Quenche**, wk. v. = *extinguish*. Indic. pres. 3rd sg. 4. O.E. *cwencan*.
- Quest**, sb. = *search*, 39. O.F. *queste*.
- Quikken**, wk. v. = *quicken, come forth*. Inf. 471. O.N. *kvikna*.
- Quo**, pro. indef. = *whoever, 5*; who-so, dat. 174. O.E. *hwāswā*.
- Quoþ**, st. v., pret. of *quethen* = *speak*, 85. O.E. *cweþan—cwæþ*.
- Quoynt**, adj. = *happy, wise*, 417. O.F. *cointe*.
- Quoyntyse**, sb. = *wisdom*; perhaps here = *acquaintance*, 39. O.F. *cointise*.
- Quyck**, adj. = *alive*, 387. O.E. *cwic*.
- Radde**. See *Rede*.
- Radly**, adv. = *quickly, readily*, 65, 89. O.E. *hrædlice*.
- Rak**, sb. = *storm clouds*, 176; pl. 139. Cf. Kingsley's "Three Fishers." Cf. O.N. *reka* = *drive*. Norw. dial. *rak* = *wreckage*.
- Rakente**, sb. = *chain*. Pl. 188. O.E. *racente*.
- Rakle**, adj. = *hasty*, 526. Lancs. dial. *rackle*. Cf. O.N. *hrokklast*, Norse dial. *rackla* = *be unsteady*.
- Ramel**, sb. = *rubbish, noxious matter*, 279. Cf. "dunge, ramell, or fylth" in *N.E.D.* O.F. *remaille* = *twigs, refuse*.
- Rauþe**, sb. = *pity*, 21, 284. Cf. O.E. *hrēowþ*, O.N. *hrygþ*.
- Rayke**, wk. v. = *go*. Indic. pres. 89; imper. 65. O.N. *reika* = *wander*.
- Raysonn**, sb. = *cause*, 191. O.F. *raison*.
- Reche**, wk. v. = *reck, care*. Pret. 103t, 460. O.E. *rēcan—rōhte*.
- Recouerer**, sb. = *recovery, help*, 279 (cf. *Cl.* 394). O.F. *recovreor*.
- Rede**, wk. v. = *counsel*. Pret. *radde*, 406. O.E. *rædan*.
- Redles**, adj. = *heedless*, 502. O.E. *ræd + læs*.
- Redy**, adj. = *ready*, 98. O.E. [ge] *ræde*, the e being confounded with y.
- Refete**, adj. = *satisfied, refreshed*, 20. O.F. *refet*, p.p. of *refaire*.
- Regioun**, sb. = *region*, 298. O.F. *regioun*.
- Rele**, wk. v. = *reel, spin*. Pret. 147; part. pres. 270. < O.E. *hrēol*, sb. = *reel*.
- Releue**, wk. v. = *relieve*. Inf. 323. O.F. *relever*.
- Reme**, wk. v. = *cry*. Indic. pres. pl. *remen*, 502. O.E. *hrēaman*.
- Remembre**, wk. v. = *remember*. Pret. 326. O.F. *remembrer*.
- Renay**, wk. v. = *renounce*. Part. pret. 344. O.F. *reneier*.
- Rend**, wk. v. = *tear*. Ger. inf. 526. O.E. *rendan*.
- Renk**. See *Rynk*, 431, 351.
- Renne**, wk. v. = *run*. Inf. 52; indic. pres. sg. *renes*, 514. O.N. *renna*.
- Rere**, wk. v. = *rouse*. Subj. 188. O.E. *ræran*.
- Rest**, sb. = *rest*, 279. O.E. *rest*.
- Reve**, wk. v. = *rob*. Inf. 487. O.E. *rēafian*.
- Rigge**, sb. = *back*, 379. O.E. *hrycg*.
- Robe**, sb. = *robe*, 379. O.F. *robe*.
- Rode**, sb. = *road*, 270. O.E. *rād*.
- Rode**, sb. = *cross*, 96. O.E. *rōd*.
- Roz**, adj. = *rough*, 139; pl. 103e, 147. O.E. *rūh*.
- Roz**, sb. = *boisterous weather* (in Fletcher, *roughs*, sb. = *spells of stormy weather*), 144. < O.E. *rūh*, adj.
- Rozh**. See *Reche*.
- Roghlych**, adj. = ? *rough, stern*, 64. See Note.
- Rok**, sb. = *rock*. *Rokke*3, pl. 254. O.E. *roc*.
- Rome**, wk. v. = *roam*. Inf. 52.

- Uncertain origin; perhaps some form cognate with O.H.G. *rāmēn*, inf. by O.F. *romier*=*a pilgrim to Rome*.
- Ronk**, adj. = *strong, proud*, 490. O.E. *ranc*.
- Ronk**, sb. = *boldness*, 298.
- Ronkly**, adv. = *fiercely*, 431.
- Rop**, sb. = *rope*, 150. O.E. *rāp*.
- Rop**, sb. = *intestine*, 270. O.E. *ropp*.
- Rote**, sb. = *root*, 467. O.N. *rōt*.
- Roun**, sb. = *secret*, 514. O.E. *rūn*.
- Route**, wk. v. = *snore*. Indic. pres. 186. O.E. *hrūtan*.
- Rowne**, wk. v. = *sound, whisper*. Indic. pret. 64. O.E. *rūnian*.
- Rowwe**, wk. v. = *row*. Inf. 216. O.E. *rōwan*.
- Ruche**, wk. v. = *set up, prepare*. Indic. pres. pl. *ruchen*, 101. ?O.E. **ryccan* = *tug*. Cf. O.E. *reccan*=*direct*.
- Rudnyng**, sb. = *redness, glare*, 139. O.N. *rudning*.
- Rule**, wk. v. = *rule*. Indic. pres. 176. O.F. *riuler*.
- Rule**, sb. = *rule, regulated action*, 514. O.F. *reule*.
- Run**, st. v. = *run*. Pret. *ran*, 378. O.E. *rinnan*—*ran* (*iernan*—*earn*).
- Runyschly**, adv. = *fiercely*, 191. Lancs. *rennish*=*fierce*. "Origin uncertain"—*N.E.D.*, but Knigge: <O.N. *hrynja*.
- Rurd**, sb. = *cry, sound*, 64, 396. O.E. *reord*, cf. O.N. *röd*.
- Ruyt**, wk. v. = *hasten*. Indic. pres. pl. 216. O.N. *hrjōta*=*rebound*.
- Rybaude**, sb. = *ruffian*. Pl. 96. O.F. *ribald*.
- Rych**, adj. = *powerful*, 326. O.E. *rice*.
- Ryde**, st. v. = *ride*. Inf. 52. O.E. *rīdan*.
- Rydelande**, wk. v. part. pres. = *oozing*, 254. Cf. O.E. *hriddel*=*sieve*, orig. *hridder*.
- Ryzt**, adj. = *right*, 514; sb. 19, 323, 493; adv. = *straight, directly*, 326; = *exactly*, 344. O.E. *riht*.
- Ryztwys**, adj. = *righteous*, 490. O.E. *rihtwis*.
- Rynk**, sb. = *man*, 216. See *Renk*. O.E. *renk*, O.N. *rekkr*.
- Rys**, st. v. = *arise*. Indic. pres. 89; pret. *ros* 139; imper. 65. O.E. *risan*.
- Rwe**, wk. v. = *take pity*. Inf. 172, 502. O.E. *hrēowian*.
- Rwly**, adv. = *piteously, miserably*, 96. O.E. *hrēowlice*.
- Sacrafyce**, sb. = *sacrifice*, 239. O.F. *sacrifice*, influenced by *sacra*.
- Sadly**, adv. = *soundly*, 442. O.E. *sæd*=*sober*+M.E. *-ly*.
- Saf**, conj. = *except*, 182. O.F. *sauf*.
- Saze**, sb. = *saw, saying*. Pl. 67. O.E. *sagu*.
- Saztle**, wk. v. = *become appeased*. Inf. 529; pret. 232. O.E. *sahtlian*, influenced by *settle*.
- Sake**, sb. = *guilt*, 84, 172. O.E. *sacu*.
- Samen**, adv. = *together, at once*, 46. O.N. *saman*.
- Samne**, wk. v. = *assemble*. Imper. *samnes*, 385. O.E. *samnian*.
- Sattel**, wk. v. = *settle*. Pret. 409. O.E. *setlan*.
- Saue**, adj. = *safe*, 334. O.F. *sauf*.
- Savour**, wk. v. = *savour*. Pret. 275. O.F. *savourer*.
- [Saur]** (or **Sour**), sb. = *excrement, filth*, 275. O.N. *saurr*. *Saur* is more likely on philological grounds.
- Sauter**, sb. = *psalter*, 120. O.F. *sautier*, <*psaltier*.
- Sauyour**, sb. = *saviour*, 24. O.F. *saveour*.
- Sawle**, sb. = *soul*, 325. O.E. *sāwol*.
- Say**, wk. v. = *say*. Indic. pres. 3rd sg. *says*, 65, *saye3*, 470; pret. *sayde*, 28, 118; imper. *say*, 72. O.E. *secgan*.
- Sayl**, wk. v. = *sail*. Pret. *sayled*, 301. O.E. *seglian*, O.N. *sigla*.
- Sayl**, sb. = *sail*, 151. O.E., O.N. *segl*.
- Saym**, sb. = *fat*, 275. N. dial. *seeam*. O.F. *saim*.
- Scape**, wk. v. = *escape*. Inf. 155. O.F. *escaper*.
- Scapel**, adj. = *noxious*, 155. O.N. **skopull*.

Schade, wk. v. = *shade*. Pret. 452. O.E. sceadwian.
Schaft, sb. = *beam, ray*, 455. O.M. scaft, W.S. sceaft.
Schaze, sb. = *stalk with leaves, grove*, 452. O.E. sceaga.
Schall, pret. pres. v. = *shall*. Indic. pres. sg. 2nd, schal, 323; 3rd, schall, 22; pl. 16; pret. 416; schulde, 517; = *might*, 462. O.E. sculan, scall—scolde.
Schalk, sb. = *man*, 476. O.E. scalc.
Schape, wk. v. = *hasten*. Inf. 160; pret. = *ordained*, 247. O.E. *sceapan.
Schende, wk. v. = *injure, ruin*. Part. pret. as adj., schended, 246; schent, 476. O.E. scendan = *destroy*.
Schene, sb. = *glitter*, 440. O.E. scēne, adj.
Schet, wk. v. = *enclosed*. Part. pret. 452. O.E. scyttan.
Schomely, adv. = *shamefully*, 128 (see Note). O.E. sceamlice.
Schort, adv. = *soon, quickly*, 128. O.E. sceort = *short*.
Schote = *shot*, 128. O.E. scēotan.
Schowue, wk. v. = *push, shove*. Pret. 246. O.E. scūfan.
Schrewe, sb. = *a wicked person*. Pl. 77. O.E. scrēawa, found only with signification, "a shrew-mouse."
Schylde, wk. v. = *shield*. Inf. 440. O.M. sceldan. W.S. scyldan.
Schyne, st. v. = *shine*. Inf. 456. O.E. scinan.
Schyp, sb. = *ship*, 98. O.E. scip.
Schyre, adj. = *bright*, 455, 476. O.E. scir.
Skete, adv. = *quickly*. O.N. skjott, neut. of skjotr. [O.E. scēot, adj., occurs once.]
Scope, wk. v. = *scoop*. Indic. pres. pl. scopen, 155. Cf. Sw. skopa, sb. = *a scoop*. ? O.F. escope.
Se, st. v. = *see*. Inf. 24, se; indic. pres. 1st sg. 487; pret. se3, 116. O.E. sēon.
Se, sb. = *sea*, 232; see 140. O.E. sē.
Seche, wk. v. = *seek*. Inf. 53, 97; indic. pres. 197; part. pret. so3t, 116. O.E. sēcan.
Seet. See Sytte.

Sege, sb. = *seat*, 93. O.F. sege.
Segge, sb. = *man*, 301, 409. O.E. secg.
Sekke, sb. = *sackcloth*, 382. O.N. sekkr.
Sele, sb. = *happiness*, 5; seele 242. O.E. sēl.
Self, pro. reflex. = *self*. Dat. þy seluen, 316; pl. hym seluen, 219; emphatic þou self, 413. O.E. self.
Selly, adj. = *strange*, 353; sb. = *a wonder*, 140. O.E. seldlic.
Semble, wk. v. = *assemble*. Part. pret. 177. O.F. sembler.
Send, wk. v. = *send*. Inf. 445; indic. pret. 415. O.E. sendan.
Ser, adj. = *several, diverse*, 12. O.N. sēr.
Serelych, adv. = *severally*, 193. O.N. sēr + O.E. lice.
Serjaunt, sb. = *serjeant, man of law*. Pl. 385. O.F. serjant.
Serue, wk. v. = *serve*. Inf. = *to give way to the deep*, 235. Indic. pres. pl. seruen, 225. O.F. servir.
Sese, wk. v. = *cease*. Pret. sessed, 231. O.F. cesser.
Sese, wk. v. = *seize*. Imper. pl. 391. O.F. seisir.
Set, wk. v. = *set, place*. Inf. 58; pret. set, 120; part. pret. sette, 46, 487. O.E. settan.
Sete, sb. = *seat*, 24. O.N. sēti.
Sete. See Sytte.
Sew, wk. v. = *sew*. Inf. 527; pret. 382. O.E. siwian.
Sewrte, sb. = *surety*, 58. O.F. seurte.
Slagt, sb. = *stroke*. Pl. 192. O.E. sleaht.
Slay, st. v. = *slay*. Part. pret. slayn, 84, 200. O.N. & O.Nth. slā, W.S. slēan.
Slepe, st. and wk. v. = *sleep*. Inf. 192; pret. slept, 442. O.E. slēpan.
Slepe, on, = *asleep*, 200. O.E. onslāp.
Slober, wk. v. = *doze, slubber*. Pres. part. 186. Cf. Du. slobberen. [Probably we should read slomberande. See Note.]
Sloze, adv. = *drowsily*, 466. O.E. slāw, adj.
Sloumbe-slepe, sb. = *deep sleep*, 186, 466. O.E. sluma + O.E. slāp.

- Sluchchede**, adj. = *muddy*, 341; cf. Lancs. slutchy. M.H.G. slich. Probably by confusion from slosh. Cf. Sw. slaska = *puddle*, slask = *filth*.
- Slyde**, st. v. = *glide, fall*. Indic. pres. 200, 466. O.E. slīdan.
- Slyzt**, sb. = *device, sleight*. Pl. 130. O.N. slœgh.
- Slyppe**, wk. v. = *glide*. Pret. 186. O.E. ? *slipan.
- So**, adv. = *so, as*, 69, 486; so . . a . . as, 109; conj. 128. O.E. swā.
- Soberly**, adv. = *decently*, 334. O.F. sobre + M.E. -ly.
- Soffraunce**, sb. = *sufferance, patience*, 417. O.F. suffraunce.
- Softe**, adv. = *softly*, 469; softly, 529. O.E. sōfte.
- Soghe**, wk. v. = *sow*. Imper. 67. O.E. sāwan. [Perhaps, however, the word means *sound abroad*; cf. various connotations of sough in Scotch.]
- Sogt**. See Seche.
- Soghe**, wk. v. = *smart?* Subj. pres. 391. [Goll.; see *N.E.D.*]
- Sok**, sb. = *suck*, 391. O.E. soc.
- Sokor**, wk. v. = *succour*. Part. pret. 261. O.F. sucurre.
- Solace**, sb. = *solace*, 487. O.F. solas.
- Solemne**, adj. = *solemn*, 165. O.F. solemne.
- Sonde**, sb. = *sand, shore*, 341. O.E. sand.
- Sone**, adv. = *soon*, 193; = *quickly*, 491. O.E. sōna.
- Sore**, adv. = *sadly, sore*, 140, 495. O.E. sāre.
- Sore**, sb. = *pain, disaster*, 242, 509.
- Sorze**, sb. = *sorrow*, 192, 409. O.E. sorg.
- Sorte**, sb. = *lot*. Pl. 193. O.F. sort.
- Sope**, sb. = *truth*; for sope, 212. O.E. sōþ.
- Sotte**, sb. = *fool*. Pl. sotte3, 509. O.F. sot. adj.
- Souerayn**, sb. = *lord, sovereign*, 429. O.F. souverain.
- Souze**, wk. v. = *sough, moan*. Pret. souzed, 140. Swey, st. pret. = *sounded*, 429. O.E. swōgan—swēg.
- Somme**, sb. = *number*, 509. O.F. somme.
- Soun**, sb. = *sound, word*, 429. O.F. soun.
- Sounde**, adj. = *safe, sound*, 291. O.E. sund.
- Soyle**, sb. = *soil*, 443. O.F. soile.
- Space**, sb. = *region*. O.F. espace.
- Spak**, adj. = *quick, active*. Super. 169; adv. 104. Cf. Mod. N. dial. spak = *quick to learn* (kenspack = *conspicuous*). O.N. spakr = *active*.
- Spakly**, adv. = *quickly*, 338.
- Spare**, wk. v. = *spare*. Indic. pres. 484. O.E. sparian.
- Spare**, adj. = *waste, empty*, 338; = *reserved, not in ordinary use*, 140. O.E. spær.
- Speche**, sb. = *discourse*, 66, 119, 489. O.E. spæc.
- Sprede**, wk. v. = *spread*. Indic. pres. pl. sprude, 104; pret. sg. spradde, 365. O.E. sprædan.
- Sprete**, sb. = *bowsprit, spar projecting from the bows*, 104. O.E. sprēot.
- Spring**, st. v. = *spring, go*. Pret. sprang, 365. O.E. springan—sprang.
- Sput**, wk. v. = *vomit, spit*. Pret. 338. O.N. spýta.
- Stand**, st. v. = *stand*. Pret. 274. O.E. standan—stōd.
- Stape**, adv. = *extremely*, 122. ? O.E. stæpen, p. p. of steppan. See Note.
- Stayre**, sb. = *a stair, a rund*, 513. O.E. stæger.
- Stele**, sb. = *upright stalk*, 513. O.E. stela = *stalk*.
- Step**, wk. v. = *step*. Indic. pres. 402. O.E. steppan—stōp.
- Stere**, wk. v. = *guide, steer*. Inf. 27. O.E. stēoran.
- Sterne**, sb. = *star*. Pl. 207. O.N. stiarna.
- Sterne**, sb. = *stern*, 149. O.E. steorn, O.N. stjorn.
- Steu**, sb. = *voice, command*, 78, 307. O.E. stefn.
- Stink**, st. v. = *stink*. Pret. stank, 274. O.E. stincan—stanc.
- Stokke**, sb. = *stock*. Pl. 79. O.N. stokkr, O.E. stocce.

Stomak, sb. = *stomach*, 274. O.F. estomac.
Stour, sb. = *struggle*; *bale-stour* = *death-agony*, 426. O.F. estour.
Stowne, wk. v. = *trouble*, *astonish*. Pret. sg. 73. O.E. stunian.
Strayne, wk. v. = *constrain*, *harass*. Pret. 234. O.F. estreindre.
Strejt, adj. = *strait*, 234. Pp. streht. < O.E. streccan, vb.
Streme, sb. = *current*. Pl. 162. O.E. strēam.
Strenþe, sb. = *strength*, 395. O.E. strengþu.
Stronde, sb. = *shore*. Pl. 254. O.E. strand.
Strong, adj. = *strong*, 305. O.E. strang.
Strynde, sb. = *stream*, 311. O.N. strendr, pl. of strönd. Cf. lynde < O.N. lendr, *Sir Gaw.*, 139.
Stryuande, wk. v. part. pres. = *contending*, 311. O.F. estriver.
Styf, adj. = *strong*, 234. O.E. stif.
Styze, sb. = *way*, *path*, 402. O.E. stig.
Styztle, wk. v. = *ordain*. Indic. pres. 402. O.E. stihtan + M.E. frequentative suffix -le.
Stylle, adv. = *secretly*, 371; = *continually*, 402. O.E. stille.
Stynt, wk. v. = *cease*. Part. pret. 73. O.E. [a]styntan, cf. Swed. dial. stynta.
Suche, adj. = *such*, 57; *suche a*, 507. O.E. swilc.
Suffer, wk. v. = *suffer*. Inf. 44, 46, 113; indic. pres. 6; subj. pres. 5. O.F. sufrir.
Suffraunce, 3, 529. See Soffraunce.
Sum, adj. = *a certain*, 84; pro. 165, 509. O.E. sum.
Sum-tyme, adv. = *formerly*, 61. O.E. sum + tima.
Sum-while, adv. = *formerly*, 57. O.E. sum + hwilum.
Sune, sb. = *son*, 26. O.E. sunu.
Sunder-lupes, adv. = *severally*, 12. O.E. sundorliepes.
Sunne, sb. = *sun*, 167. O.E. sunne.
Suppe, wk. v. = *sup*. Inf. 151. O.F. souper.
Sure, adj. = *sure*, 117. O.F. seur.
Surely, adv. = *surely*, 315.

Swart, adj. = *black*, 363. O.E. sweart.
Swayue, wk. v. = *glide*. Indic. pres. 253. O.N. sveifa = *hover*, *glide*.
Sweifte, adv. = *swiftly*, 108; *swyftly*, 72, 250. O.E. swifte.
Swelme, sb. = *heat*, *flame* (of passion), 3. ? O.E. *swælm, cf. O.H.G. swilm.
Swelt, wk. v. = *die*. Inf. 427. O.E. sweltan.
Swenge, wk. v. = *move swiftly*. Indic. pres. 108; pret. 250. O.E. swengan.
Swepe, st. v. pret. = *drifted*, 341. O.E. swāpan.
Swepe, wk. v. = (?) *drink*, *gulp*, cf. Eng. dial. swipe. Inf. 250. Perhaps, however, connected with use of word "sweep" in whaling.
Swete, adj. = *sweet*, 108, 507; comp. swetter, 236. Sb. = *life*, 364. O.E. swēte.
Swey, **Sweze**, wk. v. = *swing*, *sway*. Pret. = *swayed*, *swezed*, 236, *sweyed*, 151; imper. *sweze*, 72. O.N. sveigja.
Swey. See Souze.
Swol3, sb. = *mouth*, *pit*, 250. Cf. O.N. svelgr = *whirlpool*, Dan. swælg = *gullet*.
Swolze, wk. v. = *swallow*. Part. pret. 363. O.E. swelgan.
Swowe, wk. v. = *swoon*, *sleep*. Pret. 442. O.E. swōgan.
Swyftly. See Swefte.
Swyþe, wk. v. = *scorch*. Indic. pres. 478. O.N. sviþa.
Swyþe, adj. = *strong*, 236. O.E. swiþ.
Swyþe, adv. = *quickly*, 427. O.E. swiþe.
Syde, sb. = *side*. Pl. 302. O.E. sid.
Syde, adj. = *wide*, 353. O.E. sid.
Syfle, wk. v. = *blow*. Subj. pres. 470. O.F. siffler.
Syzt, sb. = *sight*, 315. O.E. [ge]sihþ.
Syke, wk. v. = *sigh*. Pret. 382. O.E. sīcan—sāc.
Sykerly, adv. = *surely*, 301. O.E. sīcor + M.E. -ly.
Syn, conj. = *since*, 218. O.E. siþþan.

Synful, adj. = *sinful*, 197. Cf. O.N. sindfullr.

Synke, st. v. = *sink*. Inf. 507; indic. pres. sg. 172. O.E. sinkan.

Synne, sb. = *sin*, 172. O.E. synn.

Synne, wk. v. = *sin*. Inf. 517. O.E. syngian.

Synne. See Syþen.

Syre, sb. = *sire*, 93. O.F. sire.

Syt, sb. = *sorrow*, 5, 517. O.N. sýti.

Syþen, adv. = *then*. Synne, 229; syn conj. = *when*, 35; syþen, 46; syn = *since*, 218; syþen, 518. O.E. siþþan.

Sytte, st. v. = *sit*. Inf. 527; indic. pres. 93; pret. sete, 291; seet, 313. O.E. sittan—sæt.

Ta, st. v. = *take*. Indic. pres. pl. ta, 78; pret. pl. token, 229. O.N. taka—tök.

Takel, sb. = *rigging*, 233. Cf. Du. takel, W. takl.

Tale, sb. = *message*, *tale*, 75. O.E. talu.

Talent, sb. = *will*, *purpose*, 416. O.F. talent.

Tary, wk. v. = *stay*, *tarry*. Inf. 59, 87. ? O.E. tergan = *vex* (see *N.E.D.*), inf. by O.F. targier = *delay*.

Teche, wk. v. = *teach*. Inf. 10. O.E. tēcan.

Tee, st. v. = *go*. Inf. 87, 416. O.E. tēon.

Telle, wk. v. = *reckon*, *recount*. Indic. pres. sg. 60; trans. v.—indic. pres. sg. 77; pret. 358. O.E. tellan.

Teme, sb. = *team*, 37. In teme layde = *coupled*. O.E. tēam.

Teme, sb. = *theme*, 358. O.F. *teme.

Teme, wk. v. = *attend*, *minister*. Inf. 316. Cf. O.N. tema.

Tempest, sb. = *tempest*, 231. O.F. tempeste.

Temple, sb. = *temple*, 316. O.F. temple.

Tene, sb. = *vexation*, 90. O.E. tēona.

Tenor, sb. = *meaning*, 358. O.F. tenour.

Tent, wk. v. = *attend to*, *care for*. Inf. 59, 498. O.F. atent, sb.

Tere, sb. = *tear*. Pl. 383. O.E. tēar.

Tere, st. v. = *tear*. Part. pret. torne, 233. O.E. teran.

Terme, sb. = *boundary*. Pl. 61 505 = *extent*. O.F. terme.

Þaz, conj. = *though*, 1; = *as though*, 92. O.E. *þæh, < W.S. þeah.

Þat, pro. rel. = *who*, *which*. Sg. masc. 34, 110; neut. 485; acc. masc. 225; neut. 86; pl. masc. 13, 502.

Þat, adj. demonstr. 178, 67, 111; þose, 77; þo, 101, 475.

Þat, pro. 118.

Þat, conj. 10, 111, 501 = *so that*, 227. O.E. þæt.

Þay, **Þay**, = *they*, 13, 78, 101. O.N. þei.

Þe, def. art. indec. = *the*, 3, 37; adv. with compar. 6. O.E. þe.

Þen. See Þenne.

Þenke, wk. v. = *think*. Pret. þoþt, 74; part. pres. þenkande, 294. O.E. þencan.

Þenne, adv. conj. = *then*; of time, 33, 109; consequence, 7; = *than*, after comparative, 8, 428. O.E. *þænne, þanne.

Þerafter, adv. = *after*, 33. O.E. þær + æfter.

Þere, adv. = *there*, 87; = *where*, 37; þer, 292, 462; þer as = *wherever*, 41, 43. O.E. þær.

Þerfore, adv. = *therefore*, 424. O.E. þær + fore.

Þerinne, adv. = *therein*, 62. O.E. þær + inne.

Þer-oute, adv. = *out*, 153.

Þer-þurȝ, adv. = *through*, 354.

Þer-wyȝ, adv. = *therewith*, 60.

Þet, rel. pro. = *who*, 56.

Þewe, sb. = *virtue*. Pl. 30. O.E. þēaw.

Þider, adv. = *thither*, 72. O.E. þider.

Þikke, adv. = *frequent*; comp. 6. O.N. þikke, O.E. picce.

Þis, pro. demon. = *this*, 16; þys, 412; pl. þyse, 30, 37. O.E. þis, neut.

Þole, wk. v. = *endure*. Inf. 6, 55, 520. O.E. þolian.

Pou, pro. pers. = *thou*. Nom. sg. 196, 199; dat. þe, 495; nom. pl. 3e, 59; acc. yow, 60. O.E. þū, pl. gē, ac. ēow.

Prat, sb. = *vexation*, 55. O.E. prēat.

Pre, adj. num. = *three*, 294. O.E. prēo.

Prenge, wk. v. = *press, pass*. Inf. 354. O.N. þrengva.

Pret. See **Prat**, = (*without more*) *ado*, 267.

Pro, sb. = *resistance, pang*, 6. O.N. þrā = *a hard struggle*.

Prote, sb. = *throat*, 252. O.E. þrote.

Prow, wk. v. = *suffer*. Inf. 8. O.E. þrōwian.

Prowe, st. v. redup. = *leap*. Indic. pret. þrwe, 267 (cf. þrowe3, *Pearl*, 875). O.E. þrāwan—þrēw.

Prydde, adj. = *third*, 31. O.E. þrida.

Pryue, wk. v. = *prosper*. Subj. imper. 521. O.N. þrifa.

Pur3, prp. = *through*, 263. O.E. þurh.

Thus, adv. = *thus*, 45. O.E. þus.

Pyn, adj. = *thy*, 202; þy, 198; þi, 68. O.E. þīn.

Þyng, sb. = *thing*. Sg. þynk, 332. Pl. 331. O.E. þing.

Þynk, wk. v. imp. = *seem*. Subj. pres. 8, 43. O.E. þyncan.

Þys, Þyse. See **Þis**.

To, prp. 56; = *toward*, 458; lykker to, 493; = *for*, 55, 83; adv. = *too*, 128, 425, 488. O.E. tō.

Togedere, adv. = *together*, 141. O.E. togædere.

Token. See **Ta**.

Tom, sb. = *leisure, delay*, 135. O.N. tōmr.

Tomurte, trans. v. = *burst, break*, 150. O.E. *to-myrtan? (E. Ekwall), *to-mertan (Zupitza-Schipper).

Top, sb. = *head*, 229. O.E. topp, cf. Lancs. toppin = *forelock*.

Torende, wk. v. = *tear to pieces*. Part. pret. torent, 96. O.E. tō + rendan.

Torne, wk. v. = *turn*. Inf. 518. Part. pret. turned, 506. O.F. torner, infl. by O.E. turnian.

To-ryue, st. v. = *tear asunder*. Pret. to-rof, 379. O.N. rifa.

Tothe, sb. = *tooth*, 252. O.E. tōþ.

Totter, wk. v. = *totter*. Pret. 233. Cf. Norw. dial. totra = *quiver, toss*. Perhaps akin to Eng. dialect tolter. [O.E. tealtrian.]

Toun, sb. = *town*, 361, 458. O.E. tūn.

Toward, prp. = *toward*, 90, 410. O.E. tō-weard.

Towche, sb. = *touch*, 252. O.F. touche.

Towe, wk. v. = *draw, carry*. Inf. 100. O.E. togian.

Tramme, sb. = *mast*?, 101. ?O.N. tramm = *log*, E. Fries. trame = *beam of wood*, cf. Scotch "tram" of a barrow. Eng. dial. = *shaft of a cart, a beam or bar*. See Note.

Trauayl, sb. = *labour*, 505. O.F. travail.

Trauayle, wk. v. = *labour*. Pret. 2nd sg. trauaylede3, 498. O.F. travailier.

Trauth, sb. = *troth*, 336. O.E. trēowþ.

Trawe, wk. v. = *believe*. Inf. 175. O.E. trēowan.

Traytour, sb. = *traitor*. Pl. 77. O.F. traître, acc. traïtor.

Tre, sb. = *tree*. Pl. = *boards*, 101. O.E. trēo.

Tred, st. v. = *tread*. Inf. 316. O.E. tredan.

Tron, v. See **Tryne**.

Trowe, wk. v. = *believe*. Indic. pres. 127. See **Trawe**.

Truly, adv. = *surely*, 361. O.N. truliga.

Trwe, adj. = *true*, 358. O.E. trēowe.

Tryne, st. v. = *go, walk*. Indic. pret. tron, 101. Cf. Sw. trina = *go*.

Tryste, wk. v. = *confide*. Inf. 324. O.N. treysta.

Tulte, wk. v. = *throw*. Pret. tult, 252. O.E. *tyltan, cf. tealt, adj. = *unstable*.

Turne, v. See **Torne**.

Two, adj. num. = *two*, 37. O.E. twā.

Tyd, adv. = *quickly*, 100, 127. Comp. tytter, 231. O.N. tīþr,

- neut. titt. Cf. Lancs. Oldham tit = *quickly*.
- Tyl**, conj. = *until*, 236. O.N. till.
- Tylte**, wk. v. = *tumble*. Inf. 361. See Tulte.
- Tyne**, sb. = *a very short time*, 59. Deriv. uncertain. See Note.
- Tyne**, wk. v. = *lose*. Inf. 500, 505. O.N. tyna.
- Type**, wk. v. = *tip, overthrow*. Inf. 506. O.N. typpa, cf. Sw. tippa.
- Typpe**, p.p. as adj. = *drunken*, 77. Cf. Sw. tipla, Eng. dialect tip = *a drink*, tippled = *drunk*.
- Tyhyng**, sb. = *tiding*. Pl. 78. O.N. tipindi.
- Tytter**. See Tyd.
- Tyhte**, sb. = *text*, 37. ? N.F. tixte, but see Note.
- Vche**, adj. = *each*, 124, 389. Vch, 389; vche a, 4, 278, 320; pro. vchon, 164. O.E. ælc (yle).
- Vmbe**, adv. = *around*, 309, 381. O.E. ymbe, O.N. um.
- Vmbe-schine**, st. v. = *shine around*. Pret. vmbe-schon, 455. O.E. ymbe-scinan—scān.
- Vmbe-stounde[s]**, adv. = *betimes*, 7, 122. O.E. ymbe+stund-es, gen.
- Vncler**, adj. = *indistinct*, 307. O.E. un + O.F. cler.
- Vnder**, prp. = *under*, 441, 446. Adv. þer-vnder, 459. O.E. under.
- Vnder-nime**, st. v. = *understand*. Pret. pl. vnder-nomen, 213. O.E. under + niman—nōm.
- Vnder-stonde**, st. v. = *understand*. Imperat. vnderstondes, 122. O.E. understandan—stōd.
- Vnglad**, adj. = *sad*, 65. O.E. un + glæd.
- Vnnyng**, sb. = *sign*. Pl. 213. O.E. *unninga, cf. M.H.G. unnunge = *sign*.
- Vnsounde**, sb. = *misfortune*, 58. O.E. sund, adj.
- Vnsounde**, adj. = *not whole, ragged*, 527.
- Vnþonk**, sb. = *displeasure*, 55. O.E. unþanc.
- Vnte**, prp., 470. Cf. O.L.G. unto.
- Vnwar**, adj. = *ignorant*, 115. O.E. unwær.
- Vnwyse**, adj. = *foolish*, 330. O.E. unwis.
- Vnwytte**, adj. = *foolish*, 511. O.E. un + wittig.
- Vp**, adv. 472, 102, 467. O.E. upp[on].
- Vpbrayde**, wk. v. = *upbraid*. Indic. pres. 3rd sg. 430. O.E. up + bregdan.
- Vpon**, prp. = *on, in*, 12. O.E. uppon.
- Vpryse**, st. v. = *uprise*. Indic. pres. 3rd sg. 433; pret. vpros, 378. O.E. uprisan—uprās.
- Vpset**, wk. v. = *raise*. Part. pret. 239. O.E. up + settan.
- Vp-so-down**, adv. = *upside-down*, 362; (lit.) = *up as down*.
- Vpyoun**, sb. = *opinion*, 40. O.F. opinion.
- Vtter**, adv. = *out*, 41. O.E. ūttor.
- Vus**. See I.
- Vanyte**, sb. = *vanity*, 331. O.F. vanité.
- Vayne**, adj. = *vain*, 331. O.F. vain.
- Vengaunce**, sb. = *vengeance*, 284. O.F. vengeance.
- Venge**, wk. v. = *avenge*. Inf. 71. O.F. vengier.
- Venym**, sb. = *wickedness*, 71. O.F. venim.
- Verray**, adj. = *very, true*, 370; adv. = *truly*, 330. O.F. verai.
- Vertu**, sb. = *virtue, efficacy*, 284. O.F. vertu.
- Vilanye**, sb. = *depravity*, 71. O.F. vileinie.
- Vouche**, wk. v. = *vouch*. Pret. 165. O.F. voucher.
- Vowe**, sb. = *vow*. Pl. 239. O.F. vou.
- Voyde**, wk. v. = *empty*. Inf. 370. O.F. vuidier.
- Wake**, wk. v. = *watch*. Indic. pres. 130. O.E. wacan.
- Waken**, wk. v. intrs. = *waken*. Inf. 469; indic. pret. 132, 468. O.E. wæcnan.
- Wale**, wk. v. = *choose*. Inf. 511. O.N. velja, cf. val = *choice*.
- Walter**, wk. v. = *roll*. Indic. pres. 297; part. pret. 247. O.N. velta

- +ra, influenced by *valtr*, sb. = *a rolling*.
- Wamel**, wk. v. = *be sick*. Inf. 300. Cf. Dan. *vamle* = *squeamish*; Lancs. *wammel* = *to feel nausea*.
- Wanlez**, adj. = *hopeless*, 262. O.N. *vān* + M.E. *les*. Used in Scot.
- Wap**, sb. = *stroke*, 499. O.N. *vapp* or variant of *quap*.
- War**, adj. = *aware*, 249. O.E. *wær*.
- Warde**, wk. v. = *guard, protect*. Part. pret. 258. O.E. *wardian*.
- Warlok**, sb. = *fetters, shackles, probably with a kind of clevis*, 80. "A fetyr lock; *sera pedicalis vel compedicalis*," *Prompt. Parv.* O.E. *waru* = *custody* + *loca*.
- Warlow**, sb. = *monster, the Devil*, 258. O.E. *wærlōga* = *a breaker of his word*.
- Warm**, adj. = *warm*, 478. O.E. *wearm*.
- Warme**, adv. = *warmly*, 470. < O.E. *wearm*.
- Warne**, wk. v. = *warn*. Indic. pres. 469. O.E. *wearnian*.
- Warpe**, wk. v. = *utter*. Pret. 356. O.N. *varpa*.
- Warpe**, sb. = *shore*, 339. O.E. *warop*. Cf. O.N. *wāp*.
- Wasche**, wk. v. = *wash*. Inf. 342. O.E. *wæscan*.
- Waste**, wk. v. = *waste*. Part. pret. 475. O.F. *waster*.
- Watter**, sb. = *water*. Pl. 134, 263. O.E. *wæter*.
- Wawe**, sb. = *wave*. Pl. 142. O.E. *wagas*, pl. of *wæg*.
- Waye**, sb. = *way*, 86. Pl. 524. O.E. *weg*.
- Waymot**, adj. = *sad*, 492. O.E. *wēamōd*, influenced by O.N. *vei*.
- Wayne**, wk. v. = *obtain*. Pret. 467. O.N. *vegna* = *proceed*?
- Wayte**, wk. v. = *search*. Inf. 436. Indic. pres. sg. *wayte* after, 86. O.F. *waitier*.
- Wayue**, wk. v. = *wave, waft*. Pret. 454. A.F. *weyver*, cf. O.N. *veifa*.
- Wax**, st. v. = *grow*. Inf. 491; indic. pret. *wex*, 410; part. pret. *waxen*, 497, *wax*, 499. O.E. *weaxan*—*wēox*.
- Wede**, sb. = *weed, garment*. Pl. 158. O.M. *wēde*, W.S. *wāde*.
- Wege**, wk. v. = *weigh, raise*. Indic. pres. pl. *weȝen*, 103. O.E. *wegan*, cf. O.N. *vega* = *weigh, lift*.
- Wel**, adv. = *well*, 111; = *quite*, 169; = *much*, 114. O.E. *wel*.
- Welde**, st. v. = *rule, possess*. Inf. 16; ger. inf. 464; indic. pres. 2nd sg., *weldes*, 322. O.E. [ge] *weldan*.
- Welder**, sb. = *ruler*, 129. Cf. O.N. *valdari*.
- Wele**, sb. = *weal*, 262. O.E. *wela*.
- Welkyn**, sb. = *sky*, 207. O.E. *wolcen, welcen*.
- Welt**, wk. v. = *roll, revolve*. Pret. *welt*, 115. O.N. *velta*.
- Welwe**, wk. v. = *fade*. Part. pret. 475. O.E. *wealwian*, infl. by *wielwan*.
- Wende**, wk. v. = *turn*. Inf. 403; indic. pres. 339. O.E. *wendan*.
- Wene**, wk. v. = *think, hope*. Inf. 244; indic. pres. 1st sg. 304; pret. 3rd sg. *wende*, 111. O.E. *wēnan*.
- Wenyng**, sb. = *hope, supposition*, 115. O.E. *wēnung*.
- Wepe**, wk. v. = *weep*. Indic. pres. 3rd pl. *wepes*, 17; part. pres. 384, 480. O.E. *wēpan*—*wēop*.
- Were**, wk. v. = *protect, cover*. Pret. *wered*, 486. O.E. *werian*.
- Werk**, sb. = *work*, 501. Pl. 390. O.M. *werc*, W.S. *weorc*.
- Wert**, sb. = *root*. Pl. 478. O.E. *wyrt*.
- Wery**, adj. = *weary*, 163. O.E. *wērig*.
- West**, adj. = *west*; = *west wind*, 469. O.E. *west*.
- Whal**, sb. = *whale*, 247. O.E. *hwæl*.
- What**, interrog. pro. neut. 50; adj. 191, *what-so*, 243. O.E. *hwæt*.
- Where**, adv. = *where*. *Where-so-ever*, 42. O.M. *hwēr*, W.S. *hwær*.
- Why**, adv. = *why*, 492. O.E. *hwī*.
- Whyder**, adv. = *whither*, 202. O.E. *hwider*.
- Whyle**, sb. = *time*. Dat. used as adv. = *for a time*, a *whyte*, 59, 87; adv. conj. *þe whyle* = *whilst*. O.E. *hwil*.

- Wigt**, adv. = *quickly*, 103. O.N. vigt, neut., < vigr = *agile*.
- Will**, ano. v. = *will, shall*. Indic. pres. 1st sg. wyl, 86; neg. nel, 188, nyl, 41; pret. sg. 1st wolde, 494; 2nd sg. wolde3, 500; 3rd sg. wolde, 5; neg. 3rd sg. nolde, 91. O.E. willan—wolde, nellan—nolde.
- With-holde**, st. v. = *withhold*. Pret. 3rd sg. with-helde, 408. O.E. wip-haldan—hēold.
- With-inne**, prp. = *within*, 120; adv. 208.
- With-uten**, prp. = *without*, 66.
- Wlonk**, adj. = *beautiful*, 486. O.E. wlanc.
- Wo**, sb. = *woe*, 256. O.E. wā.
- Wo-stund**, sb. = *misfortune*. Pl. 317. O.E. wā + stund.
- Wod-bynde**, sb. = *bindweed, any twining plant like convolvulus*, 446, 459. O.E. wudubind.
- Wode**, adj. = *angry, mad*, 142; comp. wodder, 162. O.E. wōd.
- Wodschip**, sb. = *anger*, 403. O.E. wōdscipe.
- Wombe**, sb. = *stomach*, 262. O.E. wamb > wāmb.
- Won**, sb. = *dwelling*, 69, 464. O.E. [ge]wuna.
- Wonder**, sb. = *wonder*, 244, 496. O.E. wunder.
- Wonderly**, adv. = *marvellously*, 384. O.E. wunderlice.
- Wone**, wk. v. = *dwell*. Inf. wony, 462; indic. pres. pl. wone3, 208. O.E. wunian.
- Wonne**, adj. = *dark*, 141. O.E. wann.
- Worde**, wk. v. = *utter, say*. Part. pret. 421. O.E. wordian.
- Worde**, sb. = *word*, 208. O.E. word.
- World**, sb. = *world*, 16; world, 111. O.E. weorold.
- Worme**, sb. = *worm*, 467. O.E. wyrm.
- Worchyp**, wk. v. = *worship*. Indic. pres. 1st sg. 206. < O.E. weorþscipe = *honour*.
- Worþe**, st. wk. v. = *become*. Inf. worþe, 22; to no3t worþe = *come to naught*, 360; part. pret. worþen = *happened*, 414. O.E. weorþan—wearþ.
- Worþelych**, adj. = *worthy, splendid*, 475. Comp. worþloker, 464. O.E. weorþlic.
- Wot**. See Wyte.
- Wrache**, sb. = *vengeance*, 184. O.E. wracu.
- Wrangle, Wronge**, adj. = *wrong*, 384; sb. 376. Cf. Dan. vrang.
- Wrap**, wk. v. = *wrap*. Part. pret. wrapped, 317, 494. Cf. Fries. wrappe = *stop up*.
- Wraсте**, wk. v. = *wrest, draw*. Indic. pres. pl. wrast, 80. O.E. wræstan.
- Wrastle**, wk. v. = *wrestle*. Indic. pres. pl. wrastle, 141. O.E. wræstlian.
- Wrath**, sb. = *wrath*, 403. O.E. wræþþu.
- Wraþe**, wk. v. = *become angry*. Inf. 431; indic. pret. sg. wraþed, 74. O.E. wrāþian.
- Wrechche**, sb. = *wicked person*, 113; wrech, 170. O.E. wrecca = *outcast*.
- Wrote**, wk. v. = *grub*. Pret. wrot, 467. O.E. wrōtan.
- Wroth**, adj. = *angry*, 48, 410, 491. Comp. wroþer, 162. O.E. wrāþ.
- Wroþly**, adv. = *angrily*, 132; comp. wroþeloker, 132. O.E. wrāþlice.
- Wryt**, sb. = *writ, scripture*, 60. O.E. writ.
- Wryþe**, wk. v. = *twist, torture*. Indic. pres. pl. 80. O.E. wriþan.
- Wyche**, indef. adj. = *which*; wychsoever, 280. O.E. hwilc.
- Wydder**, wk. v. = *wither*. Pret. 468. O.N. vidra.
- Wyddere**, adv. = *whither*, 202. O.E. wiper.
- Wyge**, sb. = *person*, 111, 397, 492. O.E. wiga.
- Wyke**, adj. = *wicked*. Pl. wykke, 69. O.E. wicca, sb. = *a sorcerer*.
- Wyl**, adj. = *wild, wandering, bewildered*, 473. O.N. villr.
- Wyl**, ano. v. See Will.
- Wylde**, adj. = *wild*, 247. O.E. wilde.
- Wyldren**, sb. = *wilderness*, 297. O.E. wildru (*wild animals*) + M.E. -en.
- Wylle**, sb. = *will*, 16. O.E. willa.
- Wyndas**, sb. = *windlass*, 103. O.N.

- vindāss, "*barre (āss) qui tourne* (wind)."
- Wynde**, sb. = *wind*, 478. Pl. 141, 207. O.E. wind.
- Wynne**, st. v. = *strive for, gain*. Indic. pres. 3rd pl. wynnes, 106; pret. pl. wonnen, 237. O.E. winnan—wann.
- Wyrd**, sb. = *fate*, 247. O.E. wyrd.
- Wyrk**, wk. v. = *work*. Inf. 136; pret. wro3t, 206. O.E. wyrcan.
- Wysche**, wk. v. = *wish*. Pret. 462. O.E. wýscan.
- Wyse**, sb. = *manner, way*. Dat. 12. O.E. wise.
- Wysse**, wk. v. = *guide, show*. Inf. 60. O.E. wissian.
- Wyt**, sb. = *wit*, 74. O.E. witt.
- Wyte**, pret. pres. v. = *know*. Indic. pres. 3rd sg. wot, 129; pret. pl. wyst, 163; sg. 476. O.E. witan, wāt—wiste.
- Wyte**, st. v. = *happen*. Inf. 397. O.E. [ge]witan.
- Wyte**, wk. v. = *blame*. Subj. pres. sg. 501. O.E. witian.
- Wyterly**, adv. = *surely*, 330. O.N. vitrliga.
- Wyth**, prp. = *with*. Instrum. = *by*, with, 2; agent, 96; = *together with*, 46. O.E. wiþ.
- Wyth**, adv. = *against*, 48. Wyþer wyth = *oppose*.
- Wyþe**, adj. = *gentle, calm*, 454. O.E. wēþe.
- Wyþer**, wk. v. = *strive*. Inf. 48. O.E. wiþerian.
- Wyþerly**, adv. = *fiercely, rebelliously*, 74. Cf. O.E. wiþer = *adverse*.
- Wytles**, adj. = *foolish*, 113. O.E. witt + lēas.
- Y3e**, sb. = *eye*. Pl. y3en, 24, 80. O.E. ēage.
- Yþe**, sb. = *wave*. Pl. 147. O.E. yþ.
- You**. See Þou.
- 3e**. See Þou.
- 3ede**. See Go.
- 3et**, adv. = *yet*, 153. O.M. get, W.S. giet.
- 3if**, conj. = *if*, 49. O.E. gif.
- 3ise**, adv. = *truly, yes*; 3isse, 347, 117. O.E., O.M. *gēse < *gē + swā.
- 3onder**, adj. = *yon*, 506. O.E. geon + suffer -der, as in under.

PROPER NAMES

Aquiloun, *the north wind*, 133. O.F. Aquilon, Lat. Aquilo.

Dauid, 119. Lat., O.F. David. In O.E. and early O.F. Daviþ, Davith. Cf. Dauyth in *Gawayne*.

Diana, 116. Latin. [O.F. Diane.]

Ebru, *Hebrew*, 205. O.F. hebreu, Lat. hebraeus.

Effraym, *Mount Ephraim*, 463. Lat. Ephraim.

Ermonnes, gen. sg., *Mount Hermon's*, 463.

Ewrus, *Eorus, Eurus, the east wind*, 133. Latin from Greek.

Israyl, 205. Lat. Israel.

Japh, *Japhia, Joppa, Jaffa*, 90. A popular form, f. Heb. Japho. In *Morte Arthure*, *Porte Jaffe*.

Jonas, *Jonah*, 57. Vulgate and O.F. Jonas.

Jude, *Judea*, 57, 61. O.F. Judee.

Mahoun, *Mahomet* (hence), *a false god*, 167; so, in Scotch, applied to *the Devil*. O.F. Mahon.

Mathew, 10. O.F. Mathieu, Lat. Mattheus.

Mergot, *Margot*, (?) a form of *Gogmagog*, *Goemagot*, 167. O.F. Māgot.

Moyses, gen. sg., *Moses*, 238. O.F. and Med. Lat. Moyses.

Nepturne, *Neptune*, 166. By confusion (scribal?) with Saturn.

Nynyue, **Nuniue**, **Niniue**, *Nineveh*, 66, 76, 360. Lat., O.F. Ninive.

Raguel, (?) *Raguel, the angel of chastisement*; (hence) (?) *the avenging demon*, 188. (Conjectural.) MS. Ragnel.

Samarye, *Samaria*, 116. O.F. Samarie.

Tarce, *Tarshish*, 87, 110. Vulg. Tharsis, Med. Lat. Tarsis, a place variously located, and perhaps in O.F. identified with Tars, Tharsia or Tarsus.

Vernagu, *Vernagu, Fernagu, Fera-cut*, a giant in the Charlemagne Romances, 165.

zeferus, *the west wind*, 470. Lat. Zephyrus.

APPENDIX I

I HAVE already recorded the opinion that the B-version of *Piers Plowman* may be along with *Patience* an attempt to enjoin certain forbearance at a time when such an injunction was deemed necessary by the Church. The nature of any such relationship between the two poems, if it does exist, must remain obscure so long as the question remains conjectural as to the authorship of the B-text. I believe, however, that the B-additions represent an attempt to exploit Langland's poem for ecclesiastical purposes, and that certain aspects of a similar attempt or movement may be reflected in *Cleanness*. Space hardly permits a detailed discussion, but certain salient points in our data may here be recorded.

Both writers are largely engaged in admonition to Penance, Confession, and purity of weeds, attendance at the Holy Communion¹ (see opening lines of *Cleanness*), and also with the doctrine of Predestination (see our poet's interpretation of the Parable of the Marriage Feast). Now in the latter half of the fourteenth century there was a distinct propaganda, emanating both from York and from Canterbury, to enforce both Confession and attendance at the Holy Communion more rigorously. The northern *Lay Folk's Mass Book*² threatens those who absent themselves from Communion with excommunication; the attempt to enforce Confession culminated in the Synod of Lambeth in 1378. According to Archbishop Thoresby's *Lay Folk's Catechism* the priest in mortal sin receives the sacrament to his damnation, which recalls the statement in *Cleanness* that God's wrath is kindled by men of religion who being inwardly all filthy approach to his altar and use His own Body loathly. These words occur

¹ Implied in Do-Best in *Piers Plowman*. Note also that the excuses in St. Luke's account of the Parable of the Great Supper are used by those who refused to go in search of Truth.

² E. E. T. S. 1879.

in the opening lines of the poem, which should give the keynote of the whole.

The poet thus addresses priests and worshippers, and warns them to be pure in heart. William of Shoreham¹ warns those who prepare the holy things to be pure in heart. The poet of *Cleanness* admonishes the priests who are impure that they defile the "gear" of God and drive him to wrath; which recalls the phrasing of our own Prayer Book that we shall be afflicted with all manners of diseases and with sundry kinds of death. The priest's hands must be washed—a statement with both a symbolic and a literal signification, since the Lay Books enjoin the worshippers to wash their hands. Confession and Penance, which the poet at the conclusion of each *exemplum* indicates as the way to purity, was a necessary preliminary to the receiving of the Sacrament. The Collect for Purity before the Communion occurs in the Sarum Missal as in our Anglican Prayer Book. Those who approach the Holy Vessels before being cleansed by Confession are frequently denounced by the Fathers (see Pacian, *Parae. ad Poenit.* p. 315), as well as in the Lay Books. Having by a number of *exempla* indicated the sins of impurity and disobedience as furthest removed from pardon, the poet deals in his last *exemplum* with the defilement of the Holy Vessels by those "sacred to God" (cf. "deo sacratus" and "deo sacrata" as used of nuns and priests). God forbids us to defile anything employed in his service, be it a bowl, a dish, or a plate. The story follows of the defilement by Belshazzar of the Holy Vessels.

The Prologue of *Cleanness*, which, as we insisted, should strike the keynote, records the Parable of the Marriage Feast, with the admonition that we should appear before God at the Great Supper in "gay garments."² It is primarily designed to enjoin purity of works on those who approach the presence of God in the beautiful mansions provided (l. 551);³ but the immaculate bread was regarded as the type of the Kingdom of Heaven, and the Holy Communion as a foretaste of the greater Feast in the Kingdom of Heaven. So the Parable might convey to the mediaeval reader an allusion to God's presence in the Holy Communion.

¹ E. E. T. S. E. S. lxxxvi. 49.

² A careful reading of lines 161-168, especially, suggests that the poet was thinking of some Festival of the Church or some Holy Day: "Thus Christ makes comparison of the Kingdom of Heaven to this noble Feast whither many are invited: for all are cordially called, that ever were baptized, to partake of the Feast. Take care then that thy weeds be clean and honest for the Holy Day," etc.

³ For the mansions in the Doctrine of the Beatific Vision, see Aquinas cited earlier, p. 20; also *Hymni Latini*, Hone.

The Parable of the Marriage Feast appears to have had a traditional association with the Holy Communion. We are familiar with it in our own Communion Service from the Prayer Books of Edward VI. "You should come holy and clean to a most godly and heavenly banquet, so that in no wise ye come but it be in a Marriage Garment." Jeremy Taylor writes in his *Worthy Communicant*: "Whoever will partake of God's secret must first look into his own; he must pare off whatever is amiss, and not without holiness approach to the Holy of Holies; nor eat of this sacrifice with a defiled head, nor come to the Feast without the Marriage Garment of Faith."¹ In the Roman Missal the Parable is appointed for the Sunday of Corpus Christi. It seems to have been used in this way in an early Homilarius, a source such as would be familiar to our poet. In the Homily² "In Die Pasche" in Morris's *Old English Homilies* it is employed thus: "No man that has sinned may without these weeds receive the Holy Sacrament, but harm his soul and body for ever; and every man who receives it without these weeds shall be driven out of this holy feast, his hands and feet bound together and shall be cast into the hateful pit of hell, according to our Lord's word, which says to such men: 'Amice, quomodo huc intrasti non habens vestem nupcialem?'"

The transference of the excuses of St. Luke's account is important. It may be due to the enforcement of the Communion on those in the fourteenth century who appeared negligent.³ In this connexion it is interesting to turn to the Exhortations in the Prayer Book of 1553, where the parable according to St. Luke is appointed for times when the people seemed negligent in coming to the Holy Communion. There is no trace of its usage elsewhere in the older Missals, but it may have had a prototype familiar to the poet. The most analogous use of the parable in connexion with the Holy Communion is found in St. Chrysostom.⁴

¹ *The Worthy Communicant: a Discourse on the Nature, Effects, and Blessings consequent to the Worthy Receiving of the Lord's Supper.* London, 1853.

² E.E.T.S. xliii. 95.

³ A brewer excuses himself similarly in *Piers Plowman*.

⁴ The use of the parable in an Old English Homilarius is interesting, because it is generally held that the Homilarius, and other Service Books like the *Sermologus*, reproduced sermons from the Fathers (see Wordsworth and Littlehales, *Old Service Books of the English Church*). Perhaps the use of the parable in this connexion is to be traced ultimately to Chrysostom. St. Chrysostom is quoted or referred to, sometimes as "John with the Golden mouth," in the *Persones Tale*; Wycliffe, *Cursor Munāi*, and the *Virtues of the Mass*.

(Hom. 3 in Ephes., Hom. 31 in Philog., Hom. 53 in eos qui Pascha jejunt, here quoted from Bingham.¹) He insists upon sanctity and purity for partaking of the Holy Communion: "How will you stand before the tribunal of God who dare to touch His Body with polluted hands and lips? There are those who content themselves with outward appearances; inwardly they are full of corruption and all uncleanness. Is it not absurd to spend so much time on corporeal things as that, when a festival comes, you bring forth your best clothes out of the wardrobe? It is absurd to present the body finely attired and the soul vilely clothed. As thou receivest God with great honour, he will receive thee with great reward." Addressing those who refused to partake on the excuse that they were unfit he observes: "Are you unworthy of the sacrifice and unfit to partake of it? Neither then are you worthy of the prayers. Do you not hear the Church's herald standing and proclaiming: All you that are penitents withdraw? All that do not communicate are penitents. If thou art of the number of penitents thou mayest not partake. For he that is not a partaker is a penitent. Why does he say: All you that cannot pray, begone? And why do you impudently stay? You are not of those, you will say, but of those that may partake. Consider, I pray, weigh the matter seriously. The royal table is prepared, the angels stand ministering by, the Lord is present, and do you stand yawning as an idle spectator? Your garments are defiled, and are you under no concern? Yes, but you say, they are clean. Then sit down and partake. The King comes daily to see the guests and discourses with them all; and now he says to your conscience: Friend, how can you stand here not having a Wedding Garment? . . . As therefore none of those who are not initiated ought to be present, so neither any of those who are initiated if they be defiled."²

¶ I suggest that *Cleanness* has special reference to the purity which is preliminary to fitness for the Holy Communion, and am inclined to associate it with a contemporary effort on the part of the Church to enforce such purification by Confession. We must bear in mind the efforts of the Church in the latter part of the

¹ *Church Antiquities*, Bohn, London, 1867.

² In the *Festivals of the Church* (E.E.T.S. xlv. 221), on the Pascha, the King sends forth his messengers at Easter, inviting men to His Feast. In the *Time's Whistle*, Satire I. (E.E.T.S. xlviii.) on the Holy Communion, the King makes a Feast to which all must come in the Wedding Garment. This, however, may be later than the First Prayer Book. In post-Reformation literature the parable is used to signify faith rather than good works. In Nash's *Christ's Tears over Jerusalem* we read: "No gorgeous attire hast thou in this world, but the Wedding Garment of Faith."

century to restore regularity and enforce discipline, when both York and Canterbury enjoined or commanded more frequent confession, and saw in a more general and devoted participation in the Holy Communion a catholicon for all the evils and unrest which must have filled a devout ecclesiast of that century with dismay.

APPENDIX II

SOURCES OF THE POEM AND A PARALLEL POEM

VULGATE TEXT

MATTHEW V. 3-10

Beati pauperes spiritu : quoniam ipsorum est regnum caelorum.

Beati mites : quoniam ipsi possidebunt terram.

Beati qui lugent : quoniam ipsi consolabuntur.

Beati qui esuriunt et sitiunt iustitiam : quoniam ipsi saturabuntur.

Beati misericordes : quoniam ipsi misericordiam consequentur.

Beati mundo corde : quoniam ipsi Deum videbunt.

Beati pacifici : quoniam ipsi filii Dei vocabuntur.

Beati qui persecutionem patiuntur propter iustitiam : quoniam ipsorum est regnum caelorum.

JONAH

CAPUT I

1. Et factum est verbum Domini ad Ionam, filium Amathi, dicens :

2. Surge, et vade in Niniven civitatem grandem, et praedica in ea : quia scendit malitia eius coram me.

3. Et surrexit Ionas, ut fugeret in Tharsis a facie Domini, et descendit in Ioppen, et invenit navem euntem in Tharsis : et dedit naulum eius, et descendit in eam ut iret cum eis in Tharsis a facie Domini.

4. Dominus autem misit ventum magnum in mare : et facta est tempestas magna in mari, et navis periclitabatur conteri.

5. Et timuerunt nautae, et clamaverunt viri ad deum suum : et miserunt vasa, quae erant in navi, in mare, ut alleviaretur ab eis : et Ionas descendit ad interiora navis, et dormiebat sopore gravi.

6. Et accessit ad eum gubernator, et dixit ei : Quid tu sopore deprimeris ? surge, invoca Deum tuum, si forte recogitet Deus de nobis, et non pereamus.

7. Et dixit vir ad collegam suum : Venite, et mittamus sortes, et sciamus quare hoc malum sit nobis. Et miserunt sortes : et cecidit sors super Ionam.

8. Et dixerunt ad eum : Indica nobis cuius causa malum istud sit nobis : quod est opus tuum ? quae terra tua ? et quo vadis ? vel ex quo populo es tu ?

9. Et dixit ad eos : Hebraeus ego sum, et Dominum Deum caeli ego timeo, qui fecit mare et aridam.

10. Et timuerunt viri timore magno, et dixerunt ad eum : Quid hoc fecisti ? (Cognoverunt enim viri quod a facie Domini fugeret, quia indicaverat eis.)

11. Et dixerunt ad eum : Quid faciemus tibi, et cessabit mare a nobis ? quia mare ibat, et intumescebat.

12. Et dixit ad eos : Tollite me, et mittite in mare, et cessabit mare a vobis : scio enim ego quoniam propter me tempestas haec grandis venit super vos.

13. Et remigabant viri ut reverterentur ad aridam, et non valebant : quia mare ibat, et intumescebat super eos.

14. Et clamaverunt ad Dominum, et dixerunt : Quaesumus, Domine, ne pereamus in anima viri istius, et ne des super nos sanguinem innocentem : quia tu, Domine, sicut voluisti, fecisti.

15. Et tulerunt Ionam, et miserunt in mare : et stetit mare a fervore suo.

16. Et timuerunt viri timore magno Dominum, et immolaverunt hostias Domino, et voverunt vota.

CAPUT II

1. Et praeparavit Dominus piscem grandem ut deglutiret Ionam : et erat Ionas in ventre piscis tribus diebus, et tribus noctibus.

2. Et oravit Ionas ad Dominum Deum suum de ventre piscis.

3. Et dixit :

Clamavi de tribulatione mea ad Dominum, et exaudivit me : de ventre inferi clamavi, et exaudivisti vocem meam.

4. Et proiecasti me in profundum in corde maris, et flumen circumdedit me : omnes gurgites tui, et fluctus tui super me transierunt.

5. Et ego dixi : Abiectus sum a conspectu oculorum tuorum : verumtamen rursus videbo templum sanctum tuum.

6. Circumdederunt me aquae usque ad animam: abyssus vallavit me, pelagus operuit caput meum.

7. Ad extrema montium descendi: terrae vectes concluserunt me in aeternum: et sublevabis de corruptione vitam meam, Domine Deus meus.

8. Cum angustiaretur in me anima mea, Domini recordatus sum: ut veniat ad te oratio mea, ad templum sanctum tuum.

9. Qui custodiunt vanitates frustra, misericordiam suam derelinquunt.

10. Ego autem in voce laudis immolabo tibi: quaecumque vovi, reddam pro salute Domino.

11. Et dixit Dominus pisci: et evomuit Ionam in aridam.

CAPUT III

1. Et factum est verbum Domini ad Ionam secundo, dicens:

2. Surge, et vade in Niniven civitatem magnam: et praedica in ea praedicationem quam ego loquor ad te.

3. Et surrexit Ionas, et abiit in Niniven iuxta verbum Domini: et Ninive erat civitas magna itinere trium dierum.

4. Et coepit Ionas introire in civitatem itinere diei unius: et clamavit, et dixit: Adhuc quadraginta dies, et Ninive subvertetur.

5. Et crediderunt viri Ninivitae in Deum: et praedicaverunt ieiunium, et vestiti sunt saccis, a maiore usque ad minorem.

6. Et pervenit verbum ad regem Ninive: et surrexit de solio suo, et abiecit vestimentum suum a se, et indutus est sacco, et sedit in cinere.

7. Et clamavit, et dixit in Ninive ex ore regis et principum eius, dicens: Homines, et iumenta, et boves, et pecora non gustent quidquam: nec pascantur, et aquam non bibant.

8. Et operiantur saccis homines, et iumenta, et clament ad Dominum in fortitudine, et convertatur vir a via sua mala, et ab iniquitate, quae est in manibus eorum.

9. Quis scit si convertatur, et ignoscat Deus: et revertatur a furore irae suae, et non peribimus?

10. Et vidit Deus opera eorum, quia conversi sunt de via sua mala: et misertus est Deus super malitiam, quam locutus fuerat ut faceret eis, et non fecit.

CAPUT IV

1. Et afflictus est Ionas afflictione magna, et iratus est:

2. Et oravit ad Dominum, et dixit: Obsecro, Domine, num-

quid non hoc est verbum meum, cum adhuc essem in terra mea ? propter hoc praeoccupavi ut fugerem in Tharsis ; scio enim quia tu Deus clemens, et misericors es, patiens et multae miserationis, et ignoscens super malitia.

3. Et nunc, Domine, tolle quaeso animam meam a me : quia melior est mihi mors quam vita.

4. Et dixit Dominus : Putasne bene irasceris tu ?

5. Et egressus est Ionas de civitate, et sedit contra orientem civitatis : et fecit sibimet umbraculum ibi, et sedebat subter illud in umbra, donec videret quid accideret civitati.

6. Et praeparavit Dominus Deus hederam, et ascendit super caput Ioniae, ut esset umbra super caput eius, et protegeret eum : laboraverat enim : et laetatus est Ionas super hedera laetitia magna.

7. Et paravit Deus vermem ascensu diluculi in crastinum : et percussit hederam, et exaruit.

8. Et cum ortus fuisset sol, praecepit Dominus vento calido, et urenti : et percussit sol super caput Ioniae, et aestuabat : et petivit animae suae ut moreretur, et dixit : Melius est mihi mori, quam vivere.

9. Et dixit Dominus ad Ionam : Putasne bene irasceris tu super hedera ? Et dixit : Bene irascor ego usque ad mortem.

10. Et dixit Dominus : Tu doles super hederam, in qua non laborasti, neque fecisti ut cresceret, quae sub una nocte nata est, et sub una nocte periiit.

11. Et ego non parcam Ninive, civitati magnae, in qua sunt plusquam centum viginti millia hominum, qui nesciunt quid sit inter dexteram et sinistram suam, et iumenta multa ?

CARMEN DE JONA ET NINIVE

Post Sodomum et Gomorum viventia funera in ævum,

Et cinerum senio signata incendia, pœnæ,

Et frustra solis oculis nascentia pauca,

4 Et pariter facti mortem maris et solis¹ illic

Si quid homo est poenam mutato corpore servans :

Pene alios ignes superi decusserat imbris,

† Urbs æqui justique fuerant transgressa Ninive.²

8 Nam quis subversæ menti metus ? omnia vulgo ?

¹ Or *salis*, the allusion being to Lot's wife.

² So Migne, with footnote suggesting *justique forem*.

- Pœnarum documenta vacant, ubi possidet error.
 At bonus, et nostri patiens, et plectere serus,
 Omnipotens Dominus nullam jaculabitur iram,
 12 Ni prius admoneat, durataque pectora pulset,
 Præsagos agitans angusta mente, prophetam
 Namque Ninivum meritis mandarât Jonam
 Præfari exitium Dominus ; sed conscius ille
 16 Parcere subjectis, et debita cedere pœnæ
 Supplicibus, facilemque boni, cessabat abire,
 Ne vanum caneret, cessura pace minarum.
 Mox fuga consilium, si qua est tamen ista facultas,
 20 Evitare Deum, Dominique evadere dextram,
 Qua subter totus trepidans compescitur orbis,
 At ratus est quod agit sancto de corde prophetes.
 Littoris in labio portu celeberrima fido
 24 Urbs ora est Cilicum, contra libratur Joppen.
 Inde igitur Tharsos properus rate scandit Jonas.
 Ejusdem fert acta Deus, nec denique mirum,
 Si, Dominum in terris fugiens, invenit in undis.
 28 Parvula nam subito maculaverat aera nubes,
 Feller sulfureo de semine concita venti,
 Paulatimque globus pariter cum sole cohæsit,
 Deceptumque diem caliginis agmine clusit.
 32 Fit speculum cœli pelagus, niger ambitus undas
 Inficit, in tenebras ruit æther, et mare surgit,
 Nequidquam medios fluctus dum nubila tangunt,
 Gloria ventorum quos omnes turbine miscet.
 36 Diversus furor in profugum frendebat Jonam.
 Una ratis certamen erat cœloque fretoque,
 Tunditur hinc illinc, tremit omnis silva sub ictu
 Fluctifrago, subter concussa est spira carinæ.
 40 Palpitat antenna stridens, labor horret ab alto,
 Ipsa etiam infringi dubitans inflectitur arbor.
 Nauticus interea geminus clamor omnia tentat,
 Pro rate proque anima, spiras mundare morantes,
 44 Oblaqueare mithram, clavorum stringere nisus,
 Vel reluctantes impellere pectore gyros :
 Pars maris interni puteum graveolere vicissim.
 Egregias rapiunt tunc merces atque onus omnes
 48 Præcipitant, certantque pericula vincere damnis.
 Sunt miseræ voces ad singula fragmina ponti,
 Expanduntque¹ manus nullorum ad lumina divum ;

¹ Migne, *expanduntque*.

- Quos maris et cœli vis non timet, haud minus illos
 52 Puppibus obtrusos irato turbine mergens.
 Nescius hæc reus ipse cavo sub fornice puppis
 Sternentem inflata resonabat nare soporem,
 Jam tunc in somno Domini formando figuram.
 56 Hunc simul undicesæ qui cogit munia proræ
 Pace soporatum placida, requiete superbum
 Institit impulsans : Quid, ait, discrimine in isto
 Somniare capis, tantoque in turbine portum
 60 Solus habes ? nos unda operit, spes unica divum est.
 Tu quoque, quisquis ¹ tibi Deus est, dic vota precesque.
 Exin quis culpæ propriæ, quis causa procellæ
 Discere sorte placet, nec sors mentitur Jonam.
 64 Tunc rogitant : quis, et unde hominum, quis denique rerum,
 Quo populo, qua sede cluis ? famulum ille fatetur
 Prætimidum fidumque Dei, qui sustulit altum,
 Qui terram posuit, qui totam corpore fudit :
 68 Ipsius sese profugum, caussasque revelat.
 Diriguere metu. Quid nos igitur tibi culpæ ?
 Quid fore nunc, quonam placabimus æquora facto ?
 Namque magis multoque magis freta sæva tumebant.
 72 En ego tempestas, ego tota insania mundi,
 In me, inquit, vobis æther ruit, et mare surgit :
 In me terra procul, mors proxima, nulla Dei spes.
 Quin date præcipitem causam, navemque levantes,
 76 Unum onus hoc magnum pelago jactate volentem.
 Ast isti frustra nituntur vertere cursum
 In reditum, nec clavus enim torquere sinebat,
 Dura nec antemnæ mutari libra volebat.
 80 Postremo ad Dominum : Ne nos in mortis hiatum,
 Unam animam propter, dederis, ne sanguine justi ²
 Respersisse velis, si sic tua dextera ducit.
 Jamque illic imo exoriens de gurgite cetus
 84 Squamosum e conchis evolvere corporis agmen,
 Urgebat proprios concusso marmore fluctus
 Sponte sua prædam rapiens, quam puppis ab arce
 †Provolutatam limosis faucibus hausit,
 88 Viventemque dapem longam percepit in alvum,
 Cumque viro coeli rabiem pelagique voravit.
 Sternitur æquoris unda, resolvitur ætheris umbra.
 Hinc fluctus, illinc flatus redduntur amici ;

¹ Or *quisque* (in its old sense, *whoever*).

² Or, as in MS., *justum*.

- 92 Securamque viam placida signante carina,
 Candida cæruleo florent vestigia sulco.
 Nautæ tum Domino læti venerando timorem
 Sacrificant grates. . . .
- 96 Navigat et vates alio susceptus Jonas
 Navigio fluctumque secat sub fluctibus imis,
 Sisara velificans, anima inspirata ferina,
 Conclusus, neque tinctus aquis, maris intimus exter
- 100 †Inter semesas classes resolutaque corpora putri
 †Digesta, sua jam vel va . . . funera discens.
 In signum sed enim Domini quandoque futurus,
 Non erat exitio, sed cœli gloria factus.

[Reprinted from Migne, *Patrologia*, Vol. II. *Tertullian*, Appendix I.
Carmina Tertulliano adscripta.]

Corrupt or gravely suspicious lines are marked with †.



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